FORM IN MUSIC
FOR THE LISTENER

by HOWARD A. MURPHY

Someone has truly said that while music may be divine, the people who create it are certainly human. The listener who studies form in music is on the road to discovering how the human creator works to make his music approach the divine

Because both the composer and the listener for whom he writes have minds which have only limited ability to conceive or remember, music is not an unlimited, indivisible flow of tone, but is made up of parts or segments which are joined together more or less tightly. The student of form in music is concerned with the nature of these parts and how they are related.

Anyone who tries to compose a speech or a song may have a fairly clear idea of what the entire structure will be when it is completed. But when he begins to say it or sing or play it or write it, he has to make it bit by bit, one part after another. After he has made the first part, the second part necessarily must be the first part over again or something different from it. Stated in musical terms this means that after the first fragment, figure, motive, or phrase appears, the second must be either like it or unlike it, a repetition or a contrast.

The reception of this simple and inevitable alternative is the first step in the distinguishing of form or structure. We can go far in grasping the structure of music, in watching the composer at his work, if we simply pick out the repetitions and contrasts in his musical material. Fortunately for the interests of the listener, this first step can be taken at various levels of musical advancement; there are always new shades of likeness and difference to be recognized.

For just as there are many shades of dark and light in the world about us, so there are many kinds of likeness and many kinds of difference in the realm of music. Phrases—or longer or shorter units of music—may be exactly alike, almost alike, only a little alike, etc., or completely different, rather different, only a little different, etc. In fact, so manifold are these gradations that it is not infrequently difficult, in comparing two phrases, to decide whether likenesses or differences prevail. This is because the phrases may be alike or different in various degrees as to the constituent elements of all music—melody, rhythm, and harmony. One of the great delights of later examples of the musical form called theme and variations is found in the nice questions involved in noting how much old and how much new each variation presents.

One of the great advantages of beginning the study of form early is that it encourages, in fact, compels, the listener to listen all the time. Only by attending carefully to the constantly dissolving music can one grasp the design which the composer had in mind and which he

desired his listeners to grasp. Just as one may lose the argument in an address by allowing one's mind to wander, so failure to attend to the unfolding music may result in losing the design. Then the music becomes episodic, if not formless. There still may be much pleasure in the separated or unrelated elements of the music, but it is not the pleasure of hearing the music as the composer conceived it.

Dr. Murphy's remarkably helpful book may easily lead many listeners to find coherence, completeness, unity of design in compositions which heretofore have been difficult to grasp as wholes. Few listeners, even after they have heard a composition many times, are able to review or rehear it in their minds; to recall how it begins, progresses, and ends—as, for instance, a story unfolds. Form analysis, by calling attention to the scheme or design of a composition, as summarized in an easily remembered formula, may enable the listener not only to comprehend all the material, but to telescope it so that the mind can recall the entire composition in less time than it would take to play it. When such a listener hears the composition performed again he has the pleasure of comparing his mental picture with the actual performance and of being able to note differences and likenesses which may have escaped him before.

Such keen listening is exhilarating; it is high adventure because unexpected treasures are constantly being discovered. At first it may be taxing and disturbing, for it requires close attention and the rejecting of some of the softer pleasures which come to those who prefer to saunter along and rest—while the music moves steadily on. But Dr. Murphy is not an unsympathetic taskmaster. He is always ready to extend a helping hand. So the reader of this book will soon learn that he is not to be served with merely general principles such as are hinted at in this Foreword. Instead, he will find with every general formulation a generous number of examples of musical compositions which appear frequently on standard concert programs. Each of these is carefully and succinctly analysed so that the listener as he sits beside his phonograph or radio can be guided in his own formulations. After a few hearings, with the book in his hand, he can, unaided, follow the structure of the composition. But whenever confusion arises, either with a composition he has already studied, or with one he is attacking without previous study, the book is always ready to come to his aid. The total number of compositions discussed by Dr. Murphy is amazing. It testifies to his long and wise teaching experience.

It is probable that only those who have lived through the past three or four decades can realize what an enormous advance in musical culture is implied in publishing, for an anticipated wide circle of readers, this scholarly book. Who at the beginning of this century would have

music. But most of them would have characterized themselves by saying, "I don't know anything about music, but I do know what I like." They might even have approved, as a description of their attitude toward music, Shakespeare's lines in *As You Like It*:

> "Hereafter, in a better world than this
> I shall desire more love and knowledge of you."

But today, if this new book is to be taken as a criterion, we are progressing rapidly toward that greater love of music which is fostered by greater knowledge of how the composer proceeded in arranging the tones that give us such delight. Dr. Murphy's book is not the only approach to increased appreciation of music, but it is a significant contribution to that "more love and knowledge."

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Professor Emeritus of Music Education
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May, 1944
Hastings on Hudson, N. Y.

ACKNOWLEDGEMENT

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All recordings referred to in the following pages are RCA Victor Records. Most of the Albums indicated as M are also available in the DM arrangement.

INTRODUCTION: THE PRINCIPLES OF FORM

1. FORM AS AN ESSENTIAL ELEMENT OF MUSIC

For the listener today, with a wealth of recorded music available, the question of how a composer arranges and develops his ideas is of practical, not theoretic, importance. What is Form and how does it concern the listener? As Daniel Gregory Mason puts it, "Form is to music what a plot is to a story; it is the order in which things happen."

Now for the listener this musical plot is quite important. The general outline of a picture, statue or building may be seen at a glance, the difficult passages of a book may be re-read; but in music the listener is at the mercy of Time and must sense immediately (and often intuitively) the relation of the present to the past and the future.

The three other elements of music (rhythm, melody and harmony) belong to the present; their relationships, while important, are so brief that they can be sensed more readily. But the sequence of ideas—the sum of all the parts—is realized only by following and even anticipating the composer's thought. Thus form in music is continuity in music achieved through recognizable patterns. It is the organization of musical ideas into meaningful, satisfying designs without which rhythm, melody and harmony lack sense. It is design in tone and time.

As suggested above, the abstract nature of music in comparison with the other arts makes the recognition of its structure especially vital. Yet to many listeners musical form is a *terra incognita*: a mysterious region left either to chance or to dull concern with purely technical details which rob music of its spontaneity and flow. But art without some design is impossible. The word "art" implies a degree of artificiality in contrast to Nature. The difference between a bird song and the Forest Bird in Wagner's *Siegfried* or Schumann's *Bird as Prophet*; or a real sunset in comparison with one by Turner or Manet. Hence organization is implicit in art, and "formless" music is a paradox.

However, it would be a mistake to regard form as something artificial in the sense that it is imposed from without. *The nature of the music determines its form.* It results from the natural growth of the composer's idea. In this sense all forms are unique. But all forms, however divergent, are based on the extra-musical principles of unity and variety achieved largely through repetition and contrast. The composer utilizes these devices to give his work coherence; *but he does so voluntarily, in a personal way.* He learns from the experience of previous composers, adapting basic designs to his own individual needs. Thus form is always "free" in the sense that any limitations are self-imposed, and dictated by the nature of his musical thought. Form follows an inner logic inherent in the music itself.

2. Practical Value of Form

An understanding of the basic principles of form is thus an essentia part of musicianship, and not only makes performance more mean ingful for the listener, but also gives the performer a basis for interpre tation and the composer a framework upon which to hang his ideas.

For the listener, a grasp of design makes music much clearer and simpler and consequently adds to his enjoyment. This is because such knowledge provides him with a kind of musical map which orients him and points out his aural road. In other words, he can reconcile what he has heard with what he is hearing and can anticipate to a certain degree what he will hear. This sense of progressive location gives him confidence and freedom and allows him to enjoy more fully subtle details which otherwise might be lost. Psychologically this is probably due to the fact that while we enjoy the new and novel we also crave the familiar. Recognition of form gives us the sense of the familiar balanced by the new.

It is important to remember that for the listener, form in music is primarily concerned with large general principles applied to specific cases. Musical structure is not a set of immutable "laws" to which music must conform; but rather it is a body of guiding principles gleaned from experience and modified according to circumstances. It is the framework over which the composer drapes his tonal fabric according to his fancy, and the result is always unique because it is individual.

With these fundamental facts in mind, let us discover from music itself some of the basic principles of design and how they are used.

3. What Determines Form •

Consider the beginning of the *Star Spangled Banner*:
Ex. 1.

Moderato

Why does this passage sound so straightforward and well-balanced? How are rhythm, melody, and harmony integrated? The rhythm differs in consecutive measures, yet there is enough repetition to give it continuity and coherence. (Compare measures 1-4 and 5-8.) The pitch range is wide, but here, too, the sense of unity prevails. (Compare measures 1-2 and 7-8.) The two chords quoted are the most important in the key (measure 4, F major, and measures 7-8, B♭ major). These combined elements produce a passage which has musical logic or form. It consists of two simple ideas, identical in length but differing in content. The association of these two ideas creates a musical form.

The song continues with a repetition of this passage, followed by several new ideas. This is the essence of form-unity through repetition and variety through contrast.

Form, then, is the sequence of musical ideas expressed through rhythm, melody and harmony. It is the structural effect the composer obtains by securing a balance between unity and variety. The divisions of form are determined by three factors: cadence, changes of style, or new material. Let us consider each in turn:

1. Cadences[1] punctuate music. Example 1, above, is divided in the middle by a pause (measure 4) on the word "light." This is a cadence marking the end of a musical idea. A second cadence occurs at the end (measure 8) on the world "gleaming." The first cadence is inconclusive in effect and is known as an incomplete cadence. The effect of the second cadence is more final and consequently it is known as a complete cadence. In general, all cadences may be classified thus and distinguished aurally by their relative finality. In other words, the listener should ask himself whether the cadence heard would make a satisfactory ending for a composition. If so, it is a complete cadence—otherwise, it is incomplete. This distinction is entirely aural and functional and is independent of technicalities.[2]

The listener will also encounter two variants of these cadence-types. The finality of the complete cadence may be destroyed by the substitution of an unexpected chord or melody tone. The effect is known as an *evaded* or *deceptive cadence*,[3] an illustration of which occurs near the end of Handel's *Largo*. The other variant is a *plagal* cadence, or so-called *Amen* cadence, found in hymns after the complete cadence. However, the plagal cadence is also used alone, as at the end of Handel's *Hallelujah Chorus* from the *Messiah*.

2. While cadences are the most important determinants of form in simple music, they tend to be blurred, concealed, or virtually absent as the music increases in complexity. Consequently, the other two factors mentioned become more important—changes in style and the introduction of new material. Since both of these devices are more apt to occur in large, elaborate works, their consideration will be postponed until they are encountered in the music being heard.

We can now proceed to examine some of the primary units of form which are combined to make complete compositions.

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[1] From the Latin *cadere* (to fall), referring to the falling inflection of the voice at the end of a sentence.

[2] Hereafter see the Digest of Form or the Glossary for all technical definitions.

[3] One of the most dramatic evaded cadences occurs in Wagner's *Tristan* (Act II) when the climax of the love duet is interrupted by the unexpected entrance of King Mark.

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4. Primary Units of Form

1. *The phrase* is the basic unit of musical form. A composition is made up of a series of unified phrases as a book is of connected sentences. Phrases are defined by cadences, changes of style, or new material.

How long is a phrase? One is reminded of Lincoln who, when asked how long a man's legs should be, replied, "Long enough to reach the ground." *A phrase is long enough to reach the next cadence.* This is particularly important for the listener who does not see the printed page and who consequently is not influenced by it. For example, contrast the difference in length between the first phrases of the *Italian Hymn, The Blue Bells of Scotland* and *America*. All three end with a complete cadence, yet they are, respectively, three, four and six measures in length, thus:

Ex. 2.

As a matter of fact, phrases vary in length as people do in height, but for practical purposes *the four-measure phrase is regarded as the norm.*

Odd phrase lengths often result from the *extension* of a phrase, chiefly by repetitions, sequences[1] or by a deceptive cadence, as in Schubert's *Serenade*, Meyerbeer's *Coronation March*, and Sullivan's *Lost Chord*, thus:

Ex. 3.

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[1] When a phrase is extended by a long series (chain) of such sequences it is known as a *chain-phrase*.

8806 or 35760
Sullivan

C Andante moderato

Deceptive cadence

Another common type of extension is the repetition of the entire phrase, as in *Drink to Me Only With Thine Eyes* and *The Blue Bells of Scotland* or *The Last Rose of Summer*, in all of which the initial phrase is repeated.

2. *The Period* results naturally from the combination of two phrases either similar or dissimilar in melody but having *different cadences*. In the period, the first cadence is incomplete and the second cadence is complete. The first part of innumerable folk songs follows this pattern. *Annie Laurie* and *Believe Me If All Those Endearing Young Charms* begin with similar phrases in period form, while *Auld Lang Syne* and *The Ash Grove* begin with contrasting phrases, thus:

Ex. 4.

Scotch Folk Song

Moderato

A

similar

Welsh Folk Song

B Moderato   *contrasting*

Periods having similar phrases are found more frequently. Note that the effect of the two phrases is that of question and answer.

The cadences of a repeated phrase are identical, while those of a period differ either harmonically or melodically. This distinction is shown by comparing the first two phrases of *Drink To Me Only With Thine Eyes* with those of *Believe Me If All Those Endearing Young Charms*. The first is a repeated phrase, the second a period, thus:

Ex. 5.

Repeated phrase

A

Period

B

All phrase extensions are found in the period form. In addition, the entire period is sometimes repeated, as in *My Old Kentucky Home, Massa's in de Cold Ground*, and *Men of Harlech*. More rarely, either or both phrases of the period are repeated, thus:

Ex. 6.

Reichardt

Period

A

phrase 1   *repetition*

Phrase 2

German Folk Song

Period   ext.

B

Phrase 1   *Phrase 2*

repetition

French Folk Song

Period

Phrase 1   *repetition*

Phrase 2   *repetition*

Several of the Chopin *Preludes, Op. 28* (Album M-282) are excellent examples of the extended period form (see page xvii).

3. The *Double Period* consists of four phrases, the first three usually ended by an incomplete cadence and the fourth phrase by a final cadence. As in the case of the single period, the second half of the double period is usually similar to the first half. A familiar tune in this form is *America the Beautiful*:

Ex. 7.

Here the two halves begin alike, although the melody is shifted to the bass in the second half. The third cadence is unusually strong, but the effect is incomplete in this context.

The hymns *Holy, Holy, Holy, Abide With Me,* and *Blest Be The Tie That Binds* also illustrate this form. In addition, see the first part of the folk song *Flow Gently Sweet Afton*; Moszkowski's *Spanish Dance Op. 12, No. 1* (20521); Scharwenka's *Polish Dance*; and Paderewski's *Minuet in G, Op. 14, No. 1* (20169).

Note that the double period is divided in half by a strong *incomplete* cadence at the end of the second phrase. This distinguishes it from the repeated period. The difference is similar to that between the repeated phrase and the period form mentioned above. Both cases illustrate an important principle in form, namely, that *an immediate repetition never gives rise to a larger form*. Thus a repeated phrase is not a period, nor is a repeated period a double period, etc.

Although all types of phrase and period extension are possible in the double period, they are rarely found, as it is difficult to retain the essential feeling of unity when so long a form is extended. The extension

of the last (4th) phrase does not seriously impair the unity of the form, and occasionally each period is repeated, as in *Santa Lucia*:

Ex. 8.

1204
Italian Folk Song

4. *The Phrase Group* usually consists of two or three similar or dissimilar phrases used as a substitute for the period form. The first two cadences are incomplete and the last cadence is complete, as in the Christmas folk song *Silent Night*:

Ex. 9.

6723
German Folk Song

Here we find incomplete cadences on the words "bright" and "mild," followed by a complete cadence at the end on the word "peace." The phrase group is extended by the repetition of one or more[1] of its phrases, as in Haydn's *Austrian Hymn* and Brahms' *Little Sandman*:

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[1] Both are derived from folk songs: the *Austrian Hymn* from a Croatian tune and the *Little Sandman* from a German one.

Ex. 10.

A unified series of phrases usually agrees with the above patterns, but there are some exceptions. Consider the *Italian Hymn,* for example. Its irregular phrases are due to the unusual metrical pattern of the words. The first three phrases are quite short:

Ex. 11.

Here the first cadence and the last cadences are equally complete and final, and offer probably an unusual example of a phrase group, although the cadence in measure 8 divides the hymn roughly into halves like a double period.

These primary units of form (the phrase, period, double period and phrase group) are seldom used *alone* except for very short compositions, e.g., Chopin's *Preludes, Op. 28* (Album M-282). *No. 1* is an extended period and *No. 2* a group of four phrases. The set contains no clear double periods. *No. 7* suggests one, but it is probably best heard as a single period divided by a strong middle cadence. The following more elaborate illustrations of these designs should also be heard:

Period: Nos. 4-5-6-14-16-20-23.   Album M-282
Phrase Group: Nos. 3-9-10-18.   Album M-282
(See record list in Chapter I for analysis of the remaining Chopin Preludes.)
Phrase Group:

Schubert: *To Music*   24788
    Introduction.
    Four phrases (1-2 similar endings).
    Interlude.
    Repetition of song.
    Codetta.
Who Is Sylvia?   12725
    Introduction.
    Three large phrases (two-measure figures) repeated twice with interludes.
    Codetta.
Both songs are strophic in form, i.e., the same music is repeated for each stanza.
Brahms: *Ever Gentler Grows My Slumber, Op. 105, No. 2*   Album *DM-555
    Three similar phrases and one new phrase.
    Entire form repeated with last phrase modified by extension.
Sapphic Ode, Op. 94, No. 4   7085
    Four three-measure phrases.
    Interlude.
    Entire form repeated with last phrase modified.
    (Strophic in form. Very similar to preceding song.)
Handel: *Largo* from *Xerxes*   { vocal 8806
    Introduction—3 phrases.   { orch. 6648
    Voice—Group of 5 phrases.   { organ 35972
    Codetta.
    Phrase (Originally an aria. The form is clearest when heard thus.)
Brahms: *The Smith, Op. 19, No. 4*   In Album M-555
    Phrase, extended } Repeated exactly.
    Codetta   }
    Strophic form.

5. How Music Grows

Although it has been stated that form in music results from the *organic growth* of the composer's ideas, nothing thus far has been said about the process. Such a discussion belongs properly to a treatise on composition. Nevertheless, some mention of it seems desirable before we hear the combination of these primary units in larger forms.

Formal balance is essential in musical structures. It is achieved through the interaction of two fundamental principles: *repetition* and *contrast*. The former gives unity, the latter variety: their combination produces formal balance. A musical idea is more intelligible through

repetition; but our interest is held by *contrast*. The interaction of these two opposing principles is reciprocal. They are equal halves of a complete whole: the clarity and appeal of the music are dependent upon their delicate balance. Music grows through their use.

The applications of these principles are so varied that it is impossible to classify them completely, but some of the more obvious may be cited:

1. The principle of repetition is evident in the opening measures of Beethoven's *Symphony No. 5, in C minor, Op. 67*:

Ex. 12.

Album M-245 or M-426

Allegro con brio

(See also Schubert's *Serenade*, Meyerbeer's *Coronation March*, and the folk songs *Santa Lucia* and *The Little Sandman*.)

2. The principle of contrast appears in the initial phrase of Handel's *Largo* from the opera *Xerxes*:

Ex. 13.

8306

Largo

(See also *Annie Laurie* and *Flow Gently Sweet Afton*.)

3. The combination of repetition and contrast is essential except for short passages. Generally both are present from the beginning. The following themes illustrate two degrees of combination: contrast growing out of repetition, contrast by repetition of two different ideas.

Ex. 14.

11593

Mozart—Piano Sonata (K331)

A Andante grazioso

In Album M-300
Franck—Symphony in D Minor

B Allegro non troppo

In many cases, however, the application of the two principles is more subtle, and must be felt rather than analyzed. Rhythm and harmony, as well as pitch, contribute to formal balance. Analysis never explains beauty; it only gives some clues to its presence.

Most phrases divide naturally into small fragments called *motives* or *figures*, which may or may not be used repetitively. It is possible to confuse these breaks in continuity with the real cadence; to hear too many "cadences." Emphasize broad general effects rather than details. Form the habit of "listening ahead."

6. FUNDAMENTAL FORMS

The twin principles of repetition and contrast apply equally to much larger units than the phrase. Indeed, the fundamental forms of music may be classified on this basis.[1] The principal catagories are:

I—*Principle of Repetition (Unity of Design)*
    1. Alternate repetition.
        (a) Simple part forms (two-, three-, and five-part).
        (b) Compound part forms (song-form with trio).
        (c) Rondo.
    2. Varied repetition.
        (a) Basso ostinato
        (b) Passacaglia.
        (c) Chaconne.
        (d) Theme and variation.
    3. Contrapuntal repetition.
        (a) Canon.
        (b) Fugue.
        (c) Invention.
        (b) Concerto grosso
        (c) Chorale-prelude.
        (d) Motets and madrigals.
    4. Developmental repetition.
        (a) Sonata (first-movement form).

II—*Principle of Contrast (Diversity of Design)*
    1. One movement (free forms).
        (a) Prelude.
        (b) Overture (potpourri).
        (c) Symphonic Poem.
        (d) Fantasie.
        (e) Song ("through-composed").

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[1] See Copland: *What to Listen for in Music* (McGraw-Hill Book Co., Inc., N. Y., 1939). These classifications are not mutually exclusive, but are always intermingled.

2. Group of Movements.
   (a) Suite.
   (b) Serenade.
   (d) Complete Sonata.
   (f) Opera and Music Drama.
   (g) Oratorio and Mass.
   (h) Cantata.

Aural Analysis of Recorded Music

These fundamental forms will now be considered in the above order under separate chapter headings. Before discussing them, however, it is important to remember that principles of form are few and simple; their applications, many and complex. If the listener is to find his way in the tonal maze of the larger forms it is wise to *concentrate at first on essentials* and allow details to be clarified gradually by repeated hearings. The designs to be discussed are norms; individual example will vary according to circumstances.

Specifically, how does one recognize the underlying form when listening to recorded music? First, play the entire piece or movement for its general musical effect, noting any repetitions of melodic material as they can be most easily recognized and fitted into the mosaic of form. Next, repeat the number with reference to its over-all design, recognizing the number of repetitions and digressions. And finally, if intensive analysis is desired, repeat it as often as is necessary for specific details such as cadences, development of motives or thematic material and precise identification of the details of design. Such precise analysis may require the repeated playing of smaller portions of the work, although, in general, the best results are obtained by consideration of fairly large units in order to preserve the feeling for the whole.

These three stages—general effect, over-all design, and specific details—are not sharply differentiated. Some of each occurs in all. For the beginner the first two stages are the most important. Reference has been made above to form in music as a *terra incognita*, and, to carry the analogy further, the fog that covers it will lift only gradually. Patience and a listening ear are the requisites for its exploration.

In regard to the last stage—specific details—one may naturally question the value of precise distinctions provided the form of the entire composition is recognized in a general way. The over-all design is of primary importance, but unless the listener is conscious of finer distinctions on subsequent hearings, his acquaintance with form will be only a mass of meaningless generalities; a folk song and a symphonic movement will be classified similarly. Thus we come back again to the principle of hearing essentials first and details second, but of hearing them *both* if more than one hearing is possible.

One more point deserves special comment. Stress has been laid on the recognition of repetitions in musical designs. As we become familiar with more forms, however, we will find that their over-all designs are somewhat similar. In such cases—as the folk song and symphony cited above—it is essential to recognize their characteristic *differences*, not their similarities in construction. Otherwise great confusion results. We have had two examples in the primary units already considered, e.g., the repeated phrase vs. the period, and the repeated period vs. the double period. These distinctions may not seem particularly vital at this stage, but they will become increasingly so as larger forms are encountered. There is a very real difference between the design of statement, contrast and re-statement as applied to a folk song and to a symphonic movement.

So, for the listener, analysis of recorded music is largely a three-fold problem of knowing what to listen for, how to listen for it, and how to classify what he hears. It is hoped that the following pages will give him specific aid for the development of clear, accurate analytic hearing, as a part of the fuller enjoyment of music.

PART I
THE PRINCIPLE OF REPETITION

SIMPLE PART FORM

1. The Two-Part (Binary) Form

Most short compositions give the impression of being made up of two or three divisions approximately equal in length. Each of these divisions is one of the primary units of form: the phrase; period; double period or phrase group (See Introduction.) These are known as *one-part forms*. Their combination results in *two-, three- or five-part forms*. They are also called *"song forms"* because of their prevalence in folk song literature.

The Two-Part (Biparte or Binary) Form is the smallest of these combined forms. Each "part" consists of a phrase, period, or more rarely, of a double period or phrase group. The form is composed of two contrasting sections, each ended by a complete cadence. Melodically, there is no return to the original idea, although the two parts often end similarly, especially in the older music. The various parts may be designated either by the letters A and B (see Chapter III, page 36) or by similar contrasting symbols.

The binary form flourished for a century (1650-1750), serving as the design of much keyboard music of Couperin, D. Scarlatti, and the elder Bach, as well as a host of lesser composers. With the growing popularity of the minuet, however, the vogue of the A B form waned, and today it is comparatively rare.

Folk songs are excellent prototypes of more complex forms, and many will be found in the A B forms. One of the simplest examples consists of a phrase ended by a complete cadence. In *Yankee Doodle* (20166) and Brahms' *Cradle Song* (1756) each part is a period in length. Thus, in Brahms' *Cradle Song* we find:

Ex. 15.   1756, 1271, 7083
                                          Brahms—Cradle Song

3

(period)

Similar endings for both parts are found in *Old Black Joe* (1265), *Auld Lang Syne* (22082), *Home on the Range* (1525) and the hymn tune *Lead, Kindly Light* (1279).

Extensions of the binary form correspond to those of the phrase and period. Thus, in the Christmas hymn *Hark, The Herald Angels Sing*, the second phrase of Part II is repeated. In *Dixie* (20166), Part I (verse) is a repeated eight-measure phrase, and Part II (chorus) is a phrase group extended by the repetition of the last phrase. Other types of extensions are also found in *Oh, My Luve's Like a Red, Red Rose*. (See Introduction.)

An important distinction in the form of the two parts is found in Schumann's *Chorale (Album for the Young, Op. 68, No. 4)*:

Ex. 16.

Largo
A-period, repeated

repetition of A
B. double period
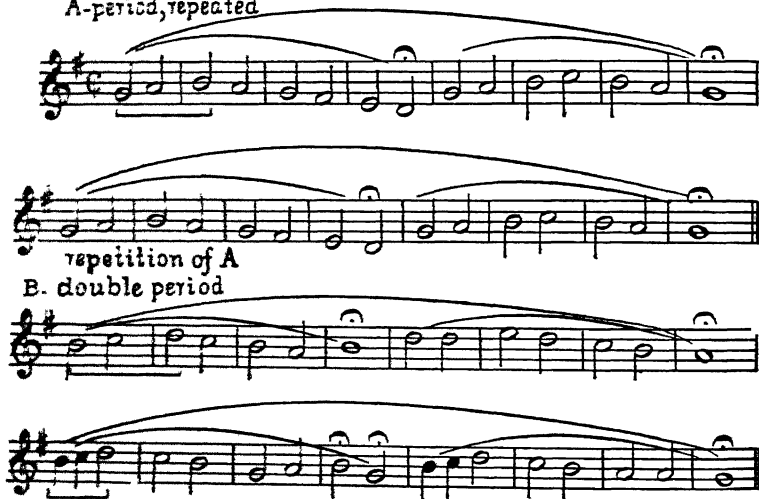
Listen to the perfect balance in length, rhythm, and melody between parts A and B. Note how naturally B develops from A, and how, in turn, the initial figure of B grows until the final cadence. The progressive growth from the first to last measure makes any return to the beginning superfluous.

The composition naturally divides into equal parts of four phrases (sixteen measures) each. Why is Part I a repeated period while Part II is a double period? Only because of the cadence at the end of the second phrase in each part: in Part I it is complete, in Part II incomplete. The decision is based on the cadential differences of the two parts, not on their structural similarities.

Having become familiar with the simple two-part form as heard in folk songs and hymns, let us listen to:

The Londonderry Air   8734
  A—period.
  B—period. (The consistent two-measure figures are hardly phrases.)

Schubert: *Ave Maria*   6927 or 7103
  A B repeated (on record).
  Codetta.
  Part II ends with opening figure of Part I, but such a return is hardly sufficient to establish a ternary design.

Schubert: *Serenade*   6927
  A—period-two versions of each phrase (4 phrases).
  Codetta.
  Repeated, but without codetta.
  B—period (extended) same ending as A.
  Codetta.

Schubert: *The Trout, Op. 32*   1862
  A—double period (extended). ⎫
  Interlude.   ⎬ repeated.
  B—double period.   ⎭
  Codetta.

Death and the Maiden, Op. 7, No. 3   1862
  A—period (extended).
  B—double period.
  Codetta.

Brahms: *Waltzes, Op. 39, Nos. 3-8-9-10-12-13-16*   In Album M-321
  All A B forms.

Chopin: *Prelude, Op. 28, No. 22*   In Album M-282
  Probably A B forms, as the return to the beginning of A is too slight to establish the A B A pattern.

Mozart: *Minuet* from *Don Giovanni*   20440
  An excellent example of simple binary form. Each part a period.

Haydn: *18th Century Dance* (*Serenade* from *String Quartet,*
  Op. 3, No. 5   7256
  Large A B form (irregular).

While clearly a binary form, the internal structure of the following ir is not simple. Each part is a group formation. Both parts end with ɪe same cadence.

Bach: *Air for the G String* from *Suite in D major, No. 3* { Album M-339
                                                           {   and 7103
  A—period (repeated, with second phrase extended).
  B—double period (six phrases, i.e., period and phrase group).

2. The Three-Part (Ternary) Form

The principle of the two-part form, as we have discovered, is the perfect *balance* between two contrasted but unified parts, each ended by a complete cadence. This balance obviated the need for any return to the beginning, but in some cases we did find that the two parts ended similarly. Thus the principle of repetition began to assert itself. In the three-part form it takes complete control and repeats not only the ending but at least the beginning of Part I as well—the familiar A B A design.

The A B A idea is present in many forms in nature and in all the arts as well.[1] It is certainly the most frequently used design in music from the folk song to the symphony. Its wide use attests its universal appeal.

Specifically, the simple three-part (triparte or ternary) form consists of Part I, ended by a complete cadence; Part II, related or derivative material leading to an incomplete cadence; Part III, a partial or complete repetition of Part I, terminated by a complete cadence. Its basic scheme (statement-digression-restatement) is simple; its application is sometimes complex but seldom obscure. In all cases its characteristic feature is the return to the *beginning* of the original idea.

In folk songs there are four types of the A B A design, classified according to the length of the parts. The following familiar songs illustrate each type:

Ex. 17.   1558
                                                            Welsh Folk Song

Note the characteristic repetition of Part I, making the design A(A)B A.

---

[1] See *Musical Quarterly*, July, 1931 (Harris, "The Element of Repetition in Nature and the Arts"). Also, see a discussion of the evolution of the two- and three-part forms in Goetschius: *Masters of the Symphony* (pps. 23-52) (Oliver Ditson, 1929). The organic growth of the ternary form, based upon repetition, can be traced from the early folk songs of all nations through the plain chant and chorales in primitive A B A form to the present three- and five-part forms. The part-form designs reached their culmination in the song form with one or two trios. (See Chapter II.)

Ex. 18.

Here Part I is lengthened to a period. The cadence at the end of Part II is not entirely typical, but serves the purpose. Note the melodic relation of Parts I and II.

Ex. 19.

In *Men of Harlech*, Part II is the equivalent of a period in length, but this cannot be called a period because *both* phrases end with an incomplete cadence. It is a type of phrase group often found in Part II of the A B A form. The first phrase of Part II is extended by sequence and repetition. Compare the beginning with Ex. 17 (*All Through the Night*).

In our final example, each part is a regular period in length, thus:

Ex. 20.   788
Irish Folk Song

A. period, repeated

B-period

A-period

Complete Cadence in C major

Owing to the harmonic background, the phrases might be construed as two measures in length in a 4-4 meter. Since Part II ends with a complete cadence in C major, it is a period in contrast to the phrase group in Ex. 19.

The length of any part is sometimes as long as a double period. (See *Flow Gently, Sweet Afton.*)

Thus, in Ex. 17-20, inclusive, the parts of the A B A form are gradually lengthened from phrases to periods, beginning with Part I. While these progressive stages show the growth of the A B A form, they by no means exhaust its possibilities. The first two designs (Ex. 17 and 18) are found more frequently than the last two. Due to their origin, folk songs are often quite free in construction, and the listener must be prepared for various unusual combinations of the parts, as in *The Little Ship*:

Ex. 21.   English Folk Song
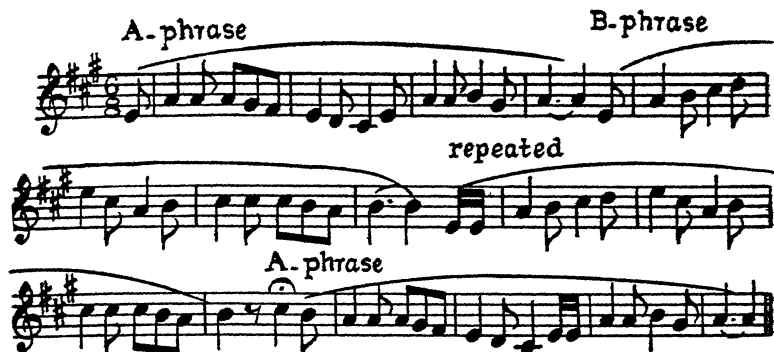
However, if the essential feature (return to the beginning) is kept in mind, even the most difficult problem can be solved. In this connection it should be remembered that the return must be *genuine* in order to establish the A B A pattern. Often an A B form will repeat the entire *last* phrase of Part I (as in *Auld Lang Syne* or *Away in a Manger*) so convincingly that the listener is tempted to call it a three-part design.

One of the earliest ternary types was the so-called *aria da capo*. The word *aria* means air or melody. Originally applied to vocal music only, later it was used for melodic instrumental compositions, *e.g.,* the suites of Bach and Handel. Its meaning as a vocal form varied at first but eventually it signified a lyric or dramatic solo in definite form in contrast to a *recitative*,[1] which was free conversational or narrative material. The *aria da capo* was so named because of its ternary design. Part II was usually in a different key, after which Part I was repeated as Part III, ending in the original key. When the repetition of Part I was literal, the letters D.C. (*da capo,* from the head or beginning) were written at the end of Part II, indicating an exact repetition of Part I. The structure of the aria was conventional and conformed to many technical requirements unnecessary to discuss here. The important point for the listener is the ternary design and the use of the words *da capo,* which will be found again in connection with the Song Form with Trio (see Chap. II). Handel's aria *Oh, Sleep! Why Dost Thou Leave Me?* from *Semele* (15826) illustrates the form.

With the basic types of the three-part form in mind, let us hear how Schumann uses it in *Träumerei (Scenes from Childhood, Op. 16, No. 7),* arranged for cello and piano:

---

[1] The recitative approximated intensified *speech,* while the aria was definitely a *song.* Compare with the contemporary Choral and Singing Speech. See Pauer · *Musical Forms* (pps. 72-76) (Oliver Ditson Company, 1878).

Ex. 22.

Here we have an unusually clear example of the A B A form, each part consisting of a period or its equivalent. The entire composition grows *organically* out of the first phrase, which is dominated by the characteristic upward skip of a fourth in the melody. Part I ends with a complete cadence in a related key (C major). Part II is unusual in that it begins exactly like Part I, but it soon diverges and supplies the needed contrast, ending with an incomplete cadence. Part III is almost an exact repetition of Part I except for the climax in the last phrase.

Listen to the melody and rhythm for the principle of unity achieved through repetition. How many times is the same pattern repeated? How is monotony avoided? Careful analysis of *means* employed to obtain a balance between unity and variety will reveal more than detailed discussion. Repeat the record until the design is so familiar that it is possible to anticipate its development. It would not be correct, however, to assume that the structure of Schumann's *Träumerei* is entirely typical of the three-part form. The contrast between Parts I

and II often is more pronounced—not so much in style as in melodic
line. In other words, Part II of the average A B A design may consist
of either a different treatment of the germ motive of Part I or of
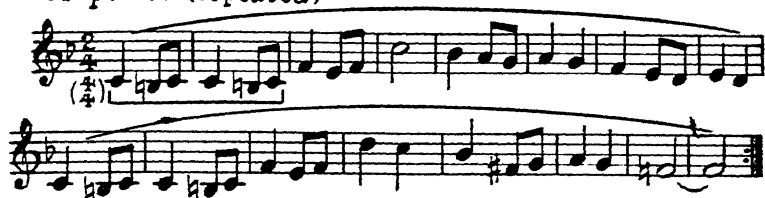entirely new material; but, in either case, the style is homogeneous.

Our next example, Rubinstein's *Melody in F, Op. 3* (1178), contains
three new features: an extension at the end of Part II, the repetition
of Parts II and III, and the addition of a *codetta*. Listen carefully for
all three in the record:

Ex. 23.
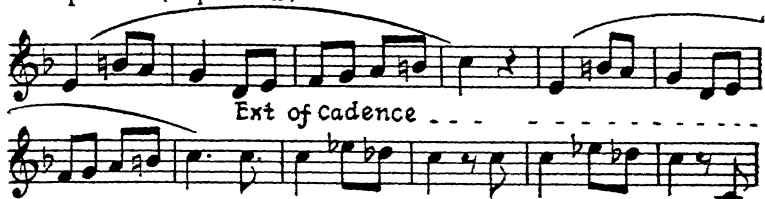
At this point Part II is repeated with a modified interlude, followed again by Part III with its second phrase lengthened, thus:

Ex. 24.

A - period (extended) 1178

ext by sequence

repetition

evaded cadence

Plagal Cadence

extension (Quasi codetta)

This is a *three-part form*, symbolized A B A B A. The material and structure are simple, and its analysis should not be difficult for the listener once the basic design is understood. The extensions (including the repetition of Parts II and III) are all unessential and could be omitted without altering the form. Listen for elements of unity and variety.

One interesting point should be noted: the fact that the meter *as heard* is 4-4, not 2-4. This is proved by the length of the cadences. Such discrepancy between the meter as heard and as written is not unusual. The listener, in such case, has the decided advantage, since he is not confused by the printed page. In other words, the first phrase *sounds* four measures in length, while it is *written* as eight measures. The ear, not the eye, is the sole arbiter in such cases.

The *codetta* is a short additional ending added *after* the final (melodic) cadence. Its length and material vary greatly (see Appendix I). Strictly speaking, the present instance is a cadential extension rather than a genuine codetta, although it produces the effect of the latter.

The following additional recorded compositions are suggested as illustrative of the various types of *three-part form*:

Rachmaninoff. *Prelude in C♯ Minor, Op. 3, No. 2* $\left\{\begin{array}{l} 36140 \\ 14276 \end{array}\right.$

    A—period.
    B—period or phrase group extended by sequence.
    A—period—extended at end.

Schumann: *Romance in F♯ Major, Op. 28, No. 2*   14946

    A—period
    B—phrase group.
    A—period—last phrase extended.

Saint-Saëns: *The Swan*   1143

    A—period.
    B—phrase group.
    A—period—last phrase extended.

Massenet: *Elégie*   6599

    A—phrase—repeated.
    B—phrase—extended.
    A—phrase group.
        Codetta.

Mendelssohn. *Spring Song, Op. 62, No 6*   35839

    A—period.
    B—period—extended.
        retransition.
    A—period—extended.
        Codetta.

    On Wings of Song, Op. 34, No. 2   6848

    A—period or phrase group.
    B—phrase group.
    A—phrase—extended.
        Interlude.
    Repetition of above A B A form.
        Interlude.
    A—period (extended).
        Codetta.

Chopin: *Nocturne in Eb, Op. 9, No. 2* $\left\{\begin{array}{l} 7416 \text{ or } 6731 \\ \text{also in Album M-461} \end{array}\right.$

    $\left.\begin{array}{l} A \\ B \\ A \end{array}\right\}$ all phrases.

    Parts II-III are repeated together (somewhat modified).
    Coda.

Chopin: *Waltz in Db Major, Op. 64, No. 1 (Minute)*   Album M-863

    A—extended phrase.
    B—phrase group—four similar phrases
    A—as before.

    Mazurka in Eb minor, Op. 6, No. 4   Album M-626

    $\left.\begin{array}{l} A \\ B \\ A \end{array}\right\}$ each a repeated phrase.

Parts II-III repeated together.

See also *Mazurkas No. 10, in E minor, Op. 17, No. 2*
No. 16, in Ab major, Op. 24, No. 3 ⎫
No. 18, in C minor, Op. 30, No. 1 ⎬ Album M-626
No. 29, in Ab major, Op. 41, No. 4 ⎭

No. 24, in C major, Op. 33, No. 3 ⎫
No. 28, in B major, Op. 41, No. 3 ⎬ Album M-656
No. 49, in F minor, Op. 68, No. 4 ⎭

No. 22, in G♯ minor, Op. 33, No. 1 ⎫
No. 37, in Ab major, Op. 59, No. 2 ⎬ Album M-691
No. 43, in G minor, Op. 67, No. 2 ⎬
No. 44, in C major, Op. 67, No. 3 ⎭

Preludes, Op. 28, Nos. 8-11-12-13-19-21-24   Album M-282

Schubert: *Moment Musical No. 2 in Ab major, Op. 94*   Album M-684
  A—period (two versions).
  B—period (extended) with retransition.
  A—phrase group—Codetta.
  Parts II-III repeated together (slightly modified).
  Part II begins with new accompaniment figure.
Moment Musical No. 5 in F minor, Op. 94   Album M-684
  A—extended phrase.
  B—group of phrases.
  A—as before—Codetta.

Brahms *Waltz in Ab major, Op. 39, No. 15*   4435
  A ⎫
  B ⎬ each part a phrase.
  A ⎭
  Part I repeated and Parts II-III repeated together.
See also *Waltzes, Op. 39, Nos. 1-2-4-5-6-7-11-14*   Album M-321

MacDowell. *To a Wild Rose, Op. 51, No. 1*   1152
  A—phrase (repeated.)[1]
  B—phrase (extended).
  A—phrase.
    Codetta.
To a Water Lily, Op. 51, No. 6   1152
  A—period
  B—phrase group.
  A—period (extended).
    Codetta.

Debussy: *Prelude 3 (Book I) (Le Vent dans la plaine)*   7148
  A—introduction and phrase (repeated).
  B—phrase (extended).
  A—phrase group (extended).
  A clear ternary design although the cadences are blurred.
  Part II begins with a sharp chord figure.

Prelude 8 (Book I) (La fille aux cheveux de lin)   7148
  A—phrase (repeated partially).
  B—period (second phrase extended).
  A—period quasi coda (second phrase from B).

  Part II begins with an ascending scale figure.

_____
[1] Might be heard as a *period*, repeated, but the first four measures are too inconclusive harmonically to form a phrase.

Grainger: *Country Gardens*   1666
    A—phrase (repeated) ⎤
    B—phrase   ⎬   first st. statement
    A—phrase   ⎦

This very simple design is extended into a long composition by means
of numerous repetitions. After the first complete statement the entire
dance is repeated *three times*. The first and third repetitions begin
with the original folk song version of the melody. Beethoven's *March*
(from *The Ruins of Athens*) is similar in design except that it has
an added C part. (See page 21.)

Kreisler: *Fair Rosemary (Schön Rosmarin)*   1386

    A—period (repeated).
    B—period (three versions).
    A—period (repeated).
    A very clear ternary form with no internal extensions.

    The *three* versions of B are unusual.

Templeton: *Mozart Matriculates*   Album P-19
  I—*In His Day*
    A—period.
    B—period extended.
    A—phrase-cadence evaded—long extension.
       Coda.

  II—*Today*

    A—phrase (repeated).
    B—3 phrases—the last extended.
    A—phrase.
       Coda.
    A clever parody of the classical style brought up to date.

Brahms: *Nightingale (Nachtigall) Op. 97, No. 1*   1756

    Introduction
    A—phrase.
    B—2 phrases.
    A—phrase (extended).

Sullivan: *The Lost Chord*   {   Vocal 8806
                                       } or Organ 35760

    Introduction
    A—double period (repeated).
    B—phrase group (four phrases).
    A—double period (extended at cadence).

Grieg: *The Butterfly (La Papillon) Op. 43, No. 11*   18153
    A—phrase (extended and repeated).
    B—2 sequential phrases (extended).
    A—phrase (extended).

    After Part III, Parts II and III are repeated exactly, except for slight
    extension at the end. Compare with five-part form

Gardiner: *From the Canebrake, Op. 5, No. 1*   Orch. 21750

    A—double period.
    B—period (repeated).
    A—as before.

3. THE FIVE-PART FORM

The *Five-Part Form* is a natural outgrowth of the extension of the three-part form by the repetition of Parts II and III. In fact, such an extension might logically be viewed as the first stage of five-part structure since the repetition of the last two parts is exact, but it is usually regarded as an extended A B A design.

There are several types of genuine "quinparte" construction, classified by the treatment of Part IV. The essential distinction is that Part IV must differ either in pitch or material from Part II. This difference ranges all the way from exact transposition of Part II to entirely new material. Thus the five-part form is symbolized either as A B A B A or as A B A C A, depending upon the contents of Part IV. The distinctions are not always clear-cut. Thus Part IV may be either a complete or partial transposition of Part II, a new version of the same material, or entirely new in content. In other words, B changes *gradually* to C. However, by far the most common types are the extremes—exact transposition of Part II for Part IV (A B A B A) or a Part IV consisting of new material (A B A C A). In the latter case, of course, the style remains homogeneous. The five-part form is too elaborate to be found in simple folk songs, but there are several familiar choral compositions in this pattern of which Gounod's *Soldiers' Chorus* from *Faust* (35804) is one. Here is found the A B A C A type of construction; in this case Part IV differs entirely from Part II. It is also extended after the complete cadence by a repeated codetta. The outline of this composition is as follows:

Ex. 25.

1. *Soldiers' Chorus (Faust)*—Gounod:

A **Tempo marziale**

Album M-105, Vol. 2

B

A—as before.

C

A—as before.

Codetta ... repeated and extended
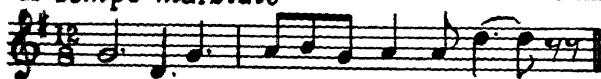
As an example of the first type of five-part form (A B A B A) listen to Mendelssohn's *Spinning Song (Songs Without Words, No. 34) Op. 67, No. 4.* Its structure could be outlined thus:

Ex. 26.

1326

A Presto ... etc. period

B ... phrase, extended

Retransition.

A—repetition with new second phrase.

B ... phrase, extended tranposed down a 3rd
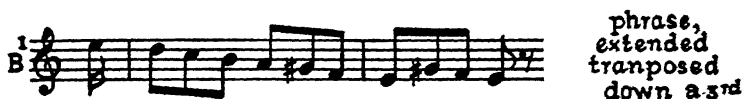
Retransition as before.

A—repetition as above with extension.

Coda ... repeated and extended

The tempo is so rapid that one must listen closely to hear the various parts. Part II grows out of the two-measure figure quoted. It is extended by a series of sequences and an evaded cadence. Although there are a number of small figures in this passage, no real cadence is felt until the complete cadence in the dominant key where the retransition begins. This retransition is based on the short introductory figure. Note the new material in Part III which is repeated in Part V. The coda contains material from Part I, Part III and the introduction.

One of the intermediate stages in which Part IV resembles but does not duplicate Part II is found in Chopin's *Prelude in A♭ major, Op. 28, No. 17*:

Ex. 27.

A—first phrase only. Ends with incomplete cadence.

A— modified repetition. Cadence extended.

Here Part IV bears a strong general resemblance to Part II in style and feeling, yet there is very little exact duplication. (See also Schumann's *Nocturne in F major, Op. 23, No. 4.*)

In the final type of the five-part form Part IV is entirely independent of Part II. The parts are thus so sharply defined that the listener can easily distinguish them, as in Moszkowski's *Spanish Dance, Op. 12, No. 1*:

Ex. 28.

A—as before, without repetition.

phrase
group,
repeated

A—as before, without repetition.

Such clarity of design requires little or no comment. There are no extensions except the repetition of entire parts (I-II and IV) and a short introduction.

Some composers, notably Schumann *(Night Pieces, Op. 23, Nos. 1 and 3)* and Grieg *(Album-Leaf in Bb)* have added a new part, and a final repetition of A thus making a *seven-part form*. Both the five- and the seven-part forms correspond in general design to the early *Rondeau* (see Chapter III). But they differ from it in purpose and style, having grown from the A B A pattern and being much more elaborate in texture. Basically, the A B A design represent a single rather than the multiple departures of the Rondeau.

The following recorded compositions are suggested as illustrative of the various types of five-part forms:

Beethoven: *Adagio Cantabile* from *Sonata No. 8, in C minor, Op. 13 (Pathétique)*
  A—period (repeated).
  B—phrase (extended) with codetta and retransition.
  A—as above, without repetition.
  C—period (new material), partially repeated as retransition.
  A—period (repeated).
    Codetta.
  A genuine example, although its treatment in some respects suggests Rondo-form.

Chopin: *Mazurka No. 33 in B major, Op. 56, No. 1*   In Album M-656
  A—phrase group (repeated).
  B—phrase group (repeated), leading to—
  A—as before, without repetition.
  B—as before, *transposed.*
  A—as before, without repetition.
    Coda.
  A long, complex form. Part I a series of four phrases—each growing out of the preceding one. Phrase 2 and 4 similar. Parts II and IV are actually only one phrase repeated a number of times in two keys. The long Coda begins during an extension of Part V.

Nocturne, Db major, Op. 27, No. 2   In Album M-462
  A similar, though a more concise form. Part IV is a modified transposition of Part II.
See also *Mazurkas in F# minor and C# minor, Op. 6, Nos. 1 and 2
Mazurkas in Bb major and Ab major, Op. 7, Nos. 1 and 4*   In Album M-626
All are A B A C A forms.

Debussy *Serenade of the Doll* from
  The Children's Corner   In Album M-639
      A—phrase (repeated).
      B—phrase (extended).
      A—two phrases (extended).
      B—two phrases (*reconstructed* and extended). Retransition to—
      A—phrase (extended).
        Coda.
    A modern treatment of the five-part form. Part IV **begins similarly**
    to Part II but contains a second new phrase followed by a long re-
    transition back to Part V. The Coda consists of two Codettas—the
    first based on Parts II and IV and the second on Part I.

Prokofieff: *March from The Love for Three Oranges,*
  Op. 33a   7197 or 10-1041
    A B A C A—all periods except C, an extended phrase. B is quite
    similar to A but its function is clear.

4. FREE PART-FORMS

Analogous to the phrase group, it is quite natural that unusual *groups
of parts* should occur as a result of the composer's freedom of choice.
Although they are rare, the listener should be prepared to recognize
them in order to avoid confusion. Obviously only a few typical designs
can be cited:

Schubert: *Moment Musical in F minor, Op. 94, No. 3*   1143
    A B C A (extended) coda,   Also in Album M-684
    (Parts B-C also might be heard as a small A B A design.)

Chopin: *Mazurka in C♯ minor, Op. 63, No. 3*   7416
    A B C A (extended).   Also in Album M-656
  Mazurka in E minor, Op. 41, No. 2   Album M-626
    A B C B A.
  Mazurka in F minor, Op. 7, No. 3   Album M-626
    A B C D A.
  Mazurka in G major, Op. 50, No. 1   Album M-656
    A B A C A D.
  Mazurka in C minor, Op. 56, No. 3   Album M-691
    A B A D C A.
  Waltz in C♯ minor, Op. 64, No. 2   14299
    A B C B A B.
  Nocturne in F♯ major, Op. 15, No. 2   6825
    A B C A (extended).

Sibelius: *Valse Triste* from *Kuolema, Op. 44.*   6836 or 6579
    A B C A C B A (quasi coda).

Tchaikovsky: *None But the Lonely Heart, Op. 6, No. 6*   1306
    Introduction   Vocal with orchestra 1706
    A B A C A (D).   4413
    (The last A has a new counter-melody in the voice.)

Liszt: *Liebestraum (Nocturne No. 3)*   orchestra { 35820
  1. A B.   { 6582
     Cadenza.

  2. A B A (quasi development).   piano   { 36337
     Cadenza.   { 7290

3. A.
   Coda.
   A curious yet logical form, divided into three large sections by the two cadenzas. If section 2 (between the two cadenzas) were omitted, a simple A B A form would result. The extra middle section is really a development of both Parts I and II.

Beethoven. *Turkish March* from *The Ruins of Athens, Op. 113*   1196
   1. A B A B A C C.
   2. A B A C C.
   3. A B A B A extended at the end.
      Divisible into three large sections, although every part is very short: A-period, B and C-phrases. Part I(A) is treated like a refrain after every statement of either B or C. In this respect it resembles the Rondeau (see Chap. III). Grainger's *Country Gardens* is similar in design except that it has no C part. (See page 15.) The theme was originally a simple A B A form (without the C) as used in his *Six Variations, Op. 76,* written in 1809, two years before the incidental music to the *Ruins of Athens.*

      The listener has probably discovered that familiar music is often "irregular" in form. Such unique designs are the inevitable result of organic growth and the composer's freedom of choice. However, "regular" designs predominate and, in cases of variation, they serve as essential standards of measurement, for obviously recognition of the exceptional depends upon acceptance of the normal.

How to Hear the Simple Part-Forms

Two-part Form: The A B form is most easily distinguished by its lack of return to the first melody. It is also divided into two distinct halves by a complete cadence in the middle. Each part is often repeated thus: A(A) B(B), and may end similarly.

Three-part Form: The A B A form is recognized by its return to the first melody after a contrasting middle section. *Listen for this return*; it is usually quite unmistakable. The various parts of the ternary form are often repeated thus:

A (A) BA (BA)

In longer compositions Part I is not repeated, and so we hear:

A B A (BA)

The repetitions are often somewhat modified, but their essential characteristics are retained. Listen for the *two* returns of A.

Five-part Form: Here, as in the extended ternary form, the important point is to listen for the *two* returns to the beginning (A). The contrasting sections between Parts I, III and V will be either alike *(but in different keys)* or completely different. The degree of difference varies from vague similarity to entirely new material. Again, *listen for the repetitions of A.*

Free Part-Forms: Repetition is the unifying factor. but the repeate
part is not always A. In these free groupings there are seldom an
immediate repetitions of a part, as in the small binary and ternar
forms. Instead, two or more new parts may intervene before a repeti
tion occurs. The listener must be prepared for a series of parts, man
entirely new, but held together by an occasional reference to som
former part. Fortunately such combinations are rare.

The following compositions are suggested, from those cited, as simple
introductory illustrations of the part-forms discussed:

Two-part: Mozart—*Minuet* from *Don Giovanni*		20440
Three-part: Massenet—*Elégie*		13431
Five-part · Prokofief—*March* from *The Love for Three Oranges,*		
Op 33a		7197
Group of parts · Chopin—*Mazurka in C♯ minor, Op. 63, No. 3*		7416

r

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COMPOUND PART-FORM

1. THE SONG-FORM WITH TRIO

The principle of repetition, which we have heard in the single part form, is also carried one step further by combining two different forms —the first repeated after the second. This compound design had its origin in eighteenth century dances.[1] The second dance was often called a Trio because it was played by three instruments alone, thus giving the band a rest before the repetition of the first dance. A modern example is the use of three solo horns in the *Trio* of Beethoven's *Third Symphony*. Another reason for the combination of the two dances in the Minuet form, as it is sometimes called, may have been the desire to give each successive couple different music for their turn in the dance. This custom probably also influenced the Rondo and early Variation form.

The first division, called the *Principal Song*, is a complete AB or ABA, usually the latter. It is followed by the *Trio or Subordinate Song*, also in binary or ternary form. The first division is then repeated and a coda is often added. Thus the entire form is an extension of the basic A B A design. Letters are often used, somewhat loosely, to represent the large as well as the small divisions of the form. In doing so, it is essential that the distinctions between them remain clear. Hence a typical Song-Form with Trio would be outlined thus:

(A) Princ. Song   (B) Sub. song or Trio   (A) Princ. Song repeated

| a-b-a | | a-b-a | | a-b-a |

This design has been used for many different types of music in addition to the dance suites: the minuet or scherzo movement of works in the sonata design; nineteenth century dances; the march and various choral and instrumental works.

Let us begin by listening to an eighteenth century minuet by one of Mozart's contemporaries—Boccherini's *Minuet in A major* from a string quintet:

---

[1] See Chapter VIII for a discussion of the dances in the old suite. Also, Horst: "Pre-Classic Dance Forms" (*The Dance Observer*, New York, 1940); and Allen: *Our Marching Civilization* (Stanford University Press, 1943).

Ex. 29.

1. Pr. Song:[1] three-part.

A- period (repeated.)

20636

B- phrase

A-period

2. Sub. Song (Trio): three-part
A—period (repeated).

Fine

B- phrase group

---

[1] An abbreviation for *Principal Song*. Hereafter, in outlines, charts, and scores the following words will be abbreviated, and in the following manner:

Subordinate Song—Sub. Song
Subordinate theme—Sub. th.
Principal theme—Pr. th.
Variation—Var.

A - period

3. Pr. Song (A B A) without repetitions.

The three-part design of both the principal and subordinate song is clear if the numerous repetitions are heard as such. In the Song-Form with Trio the return of the principal song after the trio is known as the *Da Capo* (literally, "from the head," meaning "from the beginning"). Composers either write out the *Da Capo* in full, or simply indicate it by the abbreviation D. C., depending upon circumstances.

Our next example shows the use of this form in the typical nineteenth century piano composition, Rubinstein's *Kamennoi-Ostrow, Op. 10, No. 22*, the form of which could be outlined thus:

Ex. 30.
1. Prin. Song: three-part.

35820 or 12191

A—reduced to Period.

2. Sub. Song (Trio): three-part.

A—new version.
Interlude (quasi retransition), ended by Cadenza.
3. Pr. Song: A B A, with new accompaniment.
4. Coda: consisting of two codettas:
    Codetta I—from Pr. Song (A).
    Codetta II—from Trio and Interlude.
Here, although the form is considerably lengthened by the long inter-
lude and coda, the general outlines are quite clear.

Occasionally either the principal or subordinate song is only a two-
part form, generally the latter. Even more rarely the A B design is
adopted for both divisions, as in Brahms' *Hungarian Dance, No. 6,
in D♭ major,* whose various parts begin thus:

Ex. 31.

1. Pr. Song: two-part.

2. Sub. Song (Trio): two-part.
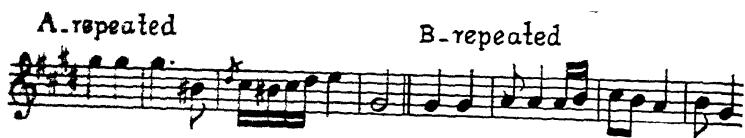
Pr. Song: two-part (without repetitions)

Two other departures from the norm should be noted, chiefly because,
although rare, they occur in well-known compositions. First, the reduc-
tion of the subordinate song (Trio) to one part, as in Paderewski's
Minuet in G, Op. 14, No. 1, thus·

Ex. 32.

1. Pr. Song: three-part.

2. Sub. Song (Trio): one-part.

Retransition (trills)
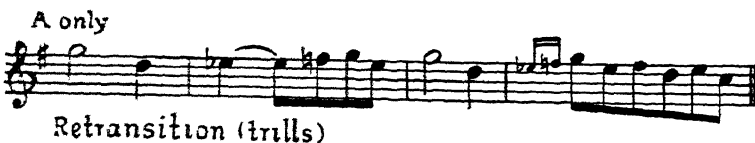
3. Pr. Song (A B A), without repetitions.
4. Coda: beginning with trills, based on Pr. Song (A).
This is clearly a *Song-Form with Trio* because of the distinct style of the brief one-part *Trio*.

Second, Dvořák's *Humoresque, Op. 101, No. 7* is quite similar except that the repetition of the principal song is also abbreviated, thus:

Ex. 33.

1. Pr. Song: three-part.
   A—period (repeated).   15217

2. Sub. Song (Trio): one-part.
   A—phrase group (repeated).

3. Pr. Song: reduced to A B (without repetitions).
Very rarely both the *Trio* and *Da Capo* are only *one-part* forms. (See Chopin's *Mazurka No. 13 in A♭ major, Op. 17, No. 3*, Album M-626.) On the other hand, the *Da Capo* is extended in Chopin's *Mazurka No. 32 in C♯ minor, Op. 50, No. 3* (Album M-656).

Analogous to the extension of the simple three-part form by repetition of parts II-III is the similar repetition of the *Trio* and *Da Capo* together, either in exact or modified form—usually the former. (See the third movements of Beethoven's symphonies *No. 4, Op. 60*, in Album DM-676; *No. 7, Op. 92*, in Album DM-317; and Sibelius' *Symphony No. 2, Op. 43* in Album DM-272.)

The five-part form is paralleled by the song form with two different trios. The most familiar example is undoubtedly Mendelssohn's *Wedding March* from the *Midsummer Nights' Dream Music, Op. 21* (11920), the form of which may be summarized thus:

Ex. 34.

1. Pr. Song: three-part.   11920

A—as before (without repetition). Parts II-III repeated together.

2. Sub. Song (Trio I): three-part.

A.phrase (ext.)   B.phrase
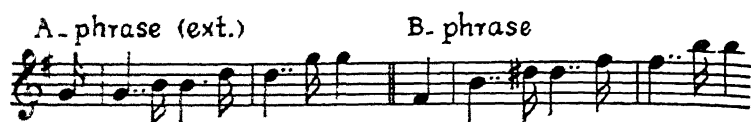
A—(without extension). Parts II-III repeated together.

3. Pr. Song: reduced to A only (without repetition).

4. Sub. Song II (Trio II): one-part.

1.Phrase Group   2.(repeated)   3.

5. Retransition through partial repetition of phrase 3 and Introduction.
6. Pr. Song: A B A as above (without repetition).
7. Coda (trills) based upon Pr. Song (A).
   (Note that some of the repeats are omitted on the record.)
   For additional examples of the song-form with two different trios see:

Schumann, *Symphony No. 1 in Bb major (Spring), Op. 38*
                                            Album DM-655
Brahms, *Symphony No. 2, in D major, Op. 73*   Album DM-694
Dvořák, *Symphony No. 5, in E minor, Op. 95,*
   (From the New World)   Album DM-273 or 469

Probably the most frequent use of the *song-form with trio* is in the March, which is practically always in this form. Mendelssohn's *Wedding March* (with its two trios) has already been heard. An equally familiar (though more regular) example is Schubert's *Marche Militaire, Op. 51, No. 1* (4314), which may be outlined thus:

Ex. 35.

1. Pr. Song: three-part.

A.(repeated).   B   4314

A—ending in tonic key (no repetition).
   Parts II and III repeated together.

2. Sub. Song: (Trio): two-part.

A (repeated).   B

3. Pr. Song: A B A (without repetitions).

Listen for the similar introductory (unison) measures to Parts I-II of the principal song.

Our next example is also very familiar: Sousa's *Star and Stripes Forever* (35805, band; 1441 and 11-8451, orchestra; or Sousa's own performance, 20132). Its form differs somewhat from our previous examples:

Ex. 36.[1]

1. Pr. Song: two-part.

<div align="right">35805, 20132 or 1441</div>

A period (repeated).

B period (repeated).

2. Sub. Song (Trio): three -part.

A double period.   B phrase group.
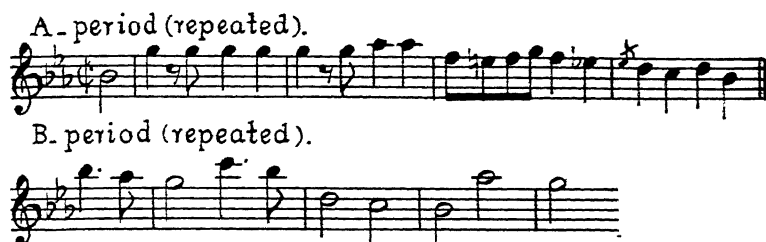
A—exact repetition.

Parts II-III repeated together, completing the composition.

3. *No return to the Pr. Song.*

This lack of return to the principal song is characteristic of many band marches, as is also the chromatic Part II of the Trio. Note also the two-part form of the principal song.

There are many types of marches, but these examples are sufficiently typical to enable the listener to recognize the other examples listed below with those of the Song-Form with Trio.

---

[1] *Stars and Stripes Forever,* published and copyrighted by the John Church Company, 1897. Used by permission.

Mozart: *Menuetto* from *A Major Piano Sonata, K 331*   11593-11594
  1. Pr. Song: three-part.
  2. Sub. Song. three-part.
  3. Da Capo: literal

Beethoven: *Minuet in G, No. 2*   1434
  1. Pr. Song: three-part.
  2. Trio: two-part.
  3. Da Capo: literal.

Foster: *Come Where My Love Lies Dreaming*   In Album M-354
  1. Pr. Song: two-part.
  2. Sub. Song: one-part (beginning "Soft is her slumber").
  3. Da Capo: literal.
  4. Codetta.

Molloy: *The Kerry Dance*   1464
  1. Pr. Song: three-part.
     (Retransition to Part III begins "Oh, to think of it").
  2. Sub. Song. one-part (beginning "Time goes on").
  3. Da Capo: literal.

Schubert: *Moments Musicals, Op. 94*   Album M-684

  No. 1 in C major
  1. Pr. Song. three-part.
  2. Sub. Song: three-part (transition).
  3. Da Capo: literal.

  No. 4 in C♯ minor
  1. Pr. Song: one-part (2 versions).
  2. Sub. Song: three-part.
  3. Da Capo: literal.
     Coda.

  No. 6 in A♭ major
  1. Pr. Song: three-part.
  2. Sub. Song: three-part.
  3. Da Capo: literal.

  Minuet and Trio from *Fantasia Sonata in G major, Op. 78*   14276
  1. Pr. Song: three-part.
  2. Sub. Song: three-part.
  3. Da Capo: literal.

Chopin: *Prelude in D♭ major, Op. 28, No. 15 (Raindrop).*   6847
  1. Pr. Song: three-part (final cadence chord omitted).
  2. Sub. Song: two-part.
  3. Da Capo: one-part (second phrase interrupted and extended).

Polonaise in A major, Op. 40, No. 1 (Military)   36140
  1. Pr. Song: three-part.
  2. Sub. Song: three-part.
  3. Da Capo: literal.

Mazurka No. 32 in C♯ minor, Op. 50, No. 3   { 14140 — also in
  1. Pr. Song: three-part (without final cadence).   { Album DM-656
  2. Sub. Song: three-part.
  3. Da Capo: Part III considerably extended.

Mazurka No. 47 in A minor, Op 68, No. 2
   1. Pr Song: three-part.
   2. Sub. Song: two-part.
   3. Da Capo: literal—without repetitions   In Album M-691
Mazurka No. 36 in A minor, Op. 59, No. 1
   Same as No. 47.

Mazurka No. 38 in F♯ minor, Op. 59, No 3   In Album M-691
   1. Pr. Song: two-part.
   2. Sub Song: two-part (retransition).
   3. Da Capo. one-part (A only, but considerably extended).
   4. Coda.

Tchaikovsky · *Romance, F minor, Op. 5*   35808
   1. Pr. Song · group of parts (the last, quasi coda).
   2. Sub. Song: one-part (phrase group).
   3. Da Capo: literal.
      Coda (based on trio).

Andante Cantabile from *String Quartet in D Major, Op. 11*
   1. Pr. Song: three-part.   (Quartet) 6634
   2. Sub. Song. one-part (two versions).   Solo 15217
   3. Da Capo: one-part only. Extended at end.   Orch. 1719
      Coda: two sections based on trio and pr. song.

Gautier. *Le Secret*   20416
   1. Pr. Song.
   2. Sub. Song.   each a three-part form.
   3. Da Capo.
      Coda.
   (Gabriel-Marie's familiar *La Cinquantaine* is the same form except that its trio is a two-part form and that the coda is missing.)

Dett: *The Juba Dance*   21750
   Pr. Song. three-part.
   Sub. Song · one-part.
   Pr. Song: one-part, extended.

Debussy: *Golliwog's Cake Walk* from *The Children's Corner*   Album M-639
   Introduction.
   1. Pr. Song: two-part.
   Introduction.
   2. Sub. Song: one-part (phrase repeated and extended).
   3. Da Capo: ending modified.

Brahms: *Hungarian Dance No. 5*   4321
   1. Pr. Song: two-part.
   2. Sub. Song: two part.
   Each part repeated.

Intermezzi: Album M-321
   Op. 116, No. 4, in E major—five-part.
   Op. 117, No. 1, in E♭ major—song form with trio.
   Op. 117, No. 2, in B♭ minor—group of parts.
   Op. 119, No. 1, in B minor—three-part.
   Op. 119, No. 2, in E minor—song form with trio.

Rhapsody in B minor, Op. 79, No. 1   Album M-893
   Song-form (extended) with trio.

MARCHES

Sousa. *El Capitan*
  Pr. Song. two-part (each part repeated).
  Sub. Song: two-part (each part repeated). $\left\{\begin{array}{l}\text{Band 35805}\\\text{or Orch. 1441}\end{array}\right.$
  (Note interlude between A and B of trio).

Elgar: *Pomp and Circumstance, March No. 1, in D major,* $\left\{\begin{array}{l}11885\\\text{or 6648}\end{array}\right.$
  Op. 39
  Pr. Song: three-part.
  Sub. Song: one-part (double period).
  Codetta.
  Pomp and Circumstance, Marches Nos. 1, 2, 3, 4, Op. 39   Album M-911

Berlioz: *Rákóczy March* from *Damnation of Faust* $\left\{\begin{array}{l}14230\\\text{or 6823}\end{array}\right.$
  Pr. Song. three-part (Parts II and III repeated together).
  Sub. Song: three-part (Parts II and III repeated together).
  Elaborate retransition.
  Pr. Song: group of phrases—extended.

Pierné: *March of the Little Lead Soldiers* $\left\{\begin{array}{l}4314\\\text{or 19730}\end{array}\right.$
  Introduction.
  Pr. Song: five-part (all phrases).
  Sub. Song: group of five phrases (pizzicato section).
  Da Capo: reduced to three parts—Coda.
  (The last phrase of the Sub Song is the same as Part IV of the
  Pr. Song.)

Meyerbeer. *Coronation March* from *Le Prophète*   7104
  A—period.   ⎫
  B—phrase group.   ⎬ Group of parts (see page 20).
  C—period, repeated. ⎭
  Entire form repeated Part I partially transposed.
  Coda.

Mendelssohn: *War March of the Priests* from *Athalia*   7104
  Introduction.
  Pr. Song: three-part.   ⎫
  Sub. Song: (trio I) one-part. ⎬ With numerous repetitions.
  Pr. Song: part I only.
  Sub. Song II (trio II) three-part (parts II-III repeated together).
  Pr. Song: three-part.
  Coda.

Tchaikovsky. *Marche* from *The Nutcracker Suite,* $\left\{\begin{array}{l}\text{Album G-5}\\\text{and Album M-265}\end{array}\right.$
  Op. 71, a
  Pr. Song: three-part.
  Sub. Song: one-part.
  Da Capo: literal.

Beethoven: *Funeral March* from *Symphony No. 3, in Eb major,*
  Op. 55 (Eroica)   Album M-263
  Second rondo with development.
  (See Chapter III, record list.)

Wagner: *Fest March* from *Tannhäuser*   Album M-569

    A—period.   ⎫
    B—phrase ⎰ with modified ⎬ Group of parts (see page 20).
    C—phrase ⎱ repetition   ⎭
    A—phrase.
    Coda.

Verdi· *Grand March* from *Aïda*   11885

    A—period
    B—phrase.
    A—period.
    Entire form repeated with part I transposed.

See also the Chopin *Nocturnes,* many of which are song-forms with trio in design. (Albums M-461 and M-462.)

2. GROUP OF PART-FORMS

Just as phrases, periods or parts occur in groups, so complete song forms are sometimes found in groups, particularly in dances where a series of similar dances are played consecutively. This is especially true in waltz-groups, each waltz being a complete A B or A B A form, but at the same time a part of the whole set. While there may be some return to the beginning in the form of a coda, there is no over-all design that suggests statement-departure-return. See also Schumann's *Humoreske, Op. 20; Novelletten, Op. 21; Vienna Carnival Scene, Op. 26; Papillons, Op. 2 and Carnival, Op. 9.*

Even a hint of return may be lacking. Any complete opus of separate pieces, when played consecutively, belongs to this category. So presented, they are somewhat analogous to a Suite (see Chapter VIII); e.g., Chopin's *Preludes, Op. 28,* and *Etudes, Op. 10 and 25;* Schumann's *Album for the Young, Op. 68,* or *Scenes from Childhood, Op. 15;* Debussy's *Children's Corner* and *Preludes (Books I and II);* or Brahms' *Hungarian Dances (Books I and II)* and *Liebeslieder, Op. 52.*

Song-cycles are also heard as a group of part-forms. Here are some examples of such group formations:

Weber: *Invitation to the Dance,*[1] *Op. 65*   ⎰ (Orch.) 15189
                                        ⎱ or (Piano) 18050
    Group of five song-forms (V like I) with Introduction and Coda. Erroneously termed "Rondeau Brilliant" by the composer.

J. Strauss, Jr.· *Beautiful Blue Danube Waltzes, Op. 314*   15425
    Group of five song-forms with Introduction and Coda, the latter based upon waltzes 2, 4 and 1.
    Tales from the Vienna Woods, Op. 325   15425
    Group of five song-forms with Introduction and Coda, the latter based upon waltzes 1 and 2.

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[1] Compare with Ravel's *La Valse.* Album M-820.

Chopin: *Valse Brillante in Eb major, Op. 18*   6877
    Group of five song-forms (V like I). Coda (Waltzes 3 and 1).

    Valse Brillante in Ab major, Op. 34, No. 1   7290
    Group of six part-forms (IV like II, V like I, VI like II).
    Introduction and long Coda growing out of song-form VI without any
    intervening cadence.

Brahms: *Rhapsody in Eb major, Op. 119, No. 4*   Album M-893
    Group of song-forms: Pr. song, trio I, trio II, trio I, Pr. song. See
    record list of marches

How to Hear the Compound Part-Forms

Song-Form with Trio:[1] This form usually sounds like two separate
pieces, the first being repeated after the second (large A B A design).
In military or band marches there is often no return to the first piece
after the trio. Occasionally there are two trios, in which case the first
piece is repeated after each trio. Note that there is seldom, if ever,
a transition *to* the trio, but frequently the return of the principal song
is facilitated by a transitional passage *from* the trio. *Here again listen
for the recurrence of the first melody.* If it does not return the trio
will be repeated, making the composition sound like a verse and re-
peated chorus.

Group of Part-Forms: As in the case of a group of parts (Chap. I),
the listener may expect almost any design, but generally with some re-
turn to the beginning near the end, possibly in a coda. The total effect
is that of a series of small pieces, sometimes separated quite distinctly,
but often connected in a continuous whole. In the recorded examples
cited above listen carefully for any repetitions, no matter how long
delayed. Begin by hearing first the following compositions:

Beethoven: *Minuet in G, No. 2*   1434
    Symphony No. 4 in Bb Major, Op. 60, Scherzo   Album M-676
    (Repetition of trio and Pr. song.)

Elgar: *Pomp and Circumstance, March No. 1, Op. 39*   11885 and 6648

Schumann: *Symphony No. 1 in Bb Major, Op. 38 (Spring)*
    Scherzo   Album M-655

Weber: *Invitation to the Dance, Op. 65*   15189 or 18050
    (Group of five part-forms, V like I.)

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[1] See Chapter IX for use of this form in sonatas, symphonies and chamber
music.

THE RONDO FORM

1. THE RONDO IDEA

The design of the *Rondo* (Fr. *Rondeau*,[1] a poetic form based on a recurrent refrain) extends and elaborates the basic principle of repetition we have heard in the part-forms. Its characteristic feature is the *alternation* of a primary with one or more secondary themes, somewhat in the manner of a song in which the *refrain* is sung before each verse (*couplet*) and again at the end. This form may have developed from the vocal round or from early "round dances" characterized by some fixed order of couplets or triplets and a recurrent refrain. Such dances were common in France and Italy from the thirteenth century, though under various names. At any rate, its basic idea is the periodic return of the principal melody or theme after one or more contrasting melodies.

Rondo forms may be divided into two general types: the old preclassic *Rondo (Rondeau)* of the seventeenth and eighteenth centuries (sometimes called the *Simple Rondo*), and the *Classical Rondo* of the late eighteenth and early nineteenth centuries. It is essential that these two types are clearly distinguished, as they differ radically in length, treatment and purpose. Let us listen to an example of each type.

2. THE OLD (SIMPLE) RONDEAU

One of the clearest and most familiar examples of the old French rondeau is *Amaryllis* (arranged by Ghys), whose melodies alternate thus:

Ex. 37.

Refrain (A-repeated period)

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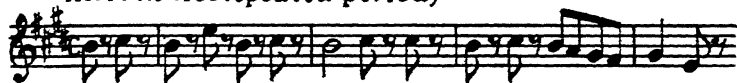
[1] The *Rondeau* or *Rondel* is a short poem of six or eight lines, containing only two rhymes, whose opening and closing lines are identical, thus forming a circle or *round*. The Troubadours also had a type of song (*Cason Redonda*), in which the last line of each stanza was repeated as the first line of the next.

1st couplet (B—group of two phrases).

Refrain (A—period as before).

2nd couplet (C—repeated period).

Refrain (A—repeated period, extended at the end).

This A B A C A is similar to the *Five-part Form* previously heard, but it differs from it chiefly in style and the lack of a transitional or connecting passage between the various parts. In the *Simple Rondo* each division is only a *One-part Form*, usually a period or its equivalent, as in *Amaryllis*. Later, a short transitional phrase sometimes leads back to the *Refrain* or principal melody. (See K. P. E. Bach, *Rondo in B minor*.)[1]

The instrumental music of Couperin (1668-1733), Rameau (1683-1764), Domenico Scarlatti (1685-1757), J. S. Bach (1685-1750), and Handel (1685-1759), as well as of many Italian composers of the seventeenth century, abounds in this design. Today the old rondo is obsolete,[2] having been replaced by the five-part form and the classical rondo. An isolated modern example is Richard Strauss' *Till Eulenspiegel's Merry Pranks, Op. 28* (11724, 11725), whose form, however, is so complex that its consideration will be deferred until later. (See Chap. VII.)

3. THE CLASSICAL (MODERN) RONDO

Most discussions of the rondo form suffer from over-simplification. As a matter of fact, there are not *one* but *many* rondo forms. True, its early forms were short, simple, and clear, but with the tremendous growth of instrumental music during the eighteenth century its structural complexity increased until the original definition of a recurrent refrain with contrasting couplets hardly seems adequate.[3] Consider, for example, *Till Eulenspiegel* (Strauss), which, although classified by the composer as an "old fashioned rondo," is in marked contrast to *Amaryllis*. Similarly, a rondo in a Haydn sonata differs almost as sharply from one by Beethoven, Schubert or Chopin.

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[1] The intervening couplets are sometimes similar—the same melody being harmonized in the opposite mode. See Couperin: *Les Maissoneurs* (*The Harvesters*).

[2] See Spalding: *Music, an Art and a Language* (p. 85) (The Arthur P. Schmidt Co., 1920).

[3] The typical definition states that a rondo is an instrumental composition in which the theme is presented at the outset and recurs at intervals afterwards, with episodes or digressive passages between.

The reasons for these differences between the earlier and later rondos are due not only to the personal equation but also to *the organic growth of the form through constant use.* Next to the sonata-form, the classical rondo is the most highly organized form which has emerged from the efforts of composers to maintain the balance between unity and variety; and an understanding of the later rondos depends upon the recognition of these facts by the listener.

The organic growth of the Rondo-Idea based on repetition can be traced from the early folk songs of all nations, through certain medieval hymn-tunes and early chorales in primitive A B A form, to the present three- and five-part forms and the various type of rondos.

The part-form pattern reached its culmination by combining contrasting forms in the song-form with one or two trios. The Rondo-Idea paralleled this growth by enlarging one or more of its divisions to a *complete* part-form and by lengthening ts transition passages. It should be pointed out, however, that the part- and rondo-forms grew *simultaneously.* Early dance-songs (based on *alternation*) existed with primitive part-forms. Neither can be said to have emerged from the other; both were derived from different applications of the principle of repetition.

The first distinction between the Simple and the Classical Rondo is that the latter is based on *themes*—not simply on phrase or period forms. A *theme* is a complete musical idea of sufficient distinction for development. It may be of any length, but often is a full two- or three-part form. Thus while themes may be phrases or periods, not all phrases or periods are themes. The term *theme* is applicable *only* to the principle units of larger forms—the variation, rondo, and sonata.

The second (and most important) distinction is that in the *Classical Rondo* one or more of its themes is a complete two- or three-part form. It is largely this fact that prevents the classical rondo from being classified either as a song-form or as a simple rondo. The themes are called *Principal* or *Subordinate* in the order of their first appearance.[1] The extent of the form depends on both the length and the number of the themes. In general the classical rondo is usually longer than the old pre-classic form. And finally the *Classical Rondo* is distinguished by its greater structural unity. Its themes are more plastic and are connected by gradual transitions similar to those of the sonata form. In the simple rondo the refrain and couplets each stand alone, separated by strong cadences with very little, if any, connecting material. The later rondos achieve a continuous flow lacking in the earlier types.

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[1] It is preferable to speak of the rondo themes thus rather than simply numbering them from the beginning as Theme I, Theme II, etc. See Goetschius: *The Larger Forms of Musical Composition* (pps. 92-93) (G. Schirmer, 1915).

These three distinctions between the simple and the classical rondo show why the latter can hardly be regarded as a repeated refrain with intervening couplets. To do so is to confuse its origin with its growth. A recognition of these differences will help the listener to grasp this larger rondo form more easily. It is important that themes be heard as *single units*, regardless of length. The larger the form the longer must be the aural span. Here the previous small units should be grouped together and heard in relation to the whole work. Again the listener is urged to *relax* and listen to the total effect before identifying the various parts. For the beginner, the first impression may be somewhat vague, but repeated hearings will undoubtedly clarify it. *Do not expect to hear or understand everything at once.* The aural recognition of the rondo form as such, irrespective of type, is a great step toward intelligent listening. With these points in mind let us hear a few typical rondos of the classic and romantic periods.

Three types of the classical rondo form are found in literature. These are called the first, second, and third rondos, depending upon *the number of recurrences* of the principal theme.[1] As stated above, one (or more) of the themes is usually a complete part-form: either AB or A B A, usually the latter.

I—*The First Rondo-Form*

Our first example is a romantic one, the *Nocturne* from Mendelssohn's *Midsummer Night's Dream, Op. 61, No. 7*. The design may be outlined thus:

Ex. 38.

1. Pr. th.: three-part.

A – double period. 4312

B – two phrases (ext.)

A—reduced to period only.

2. Sub. th.: phrase group.

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[1] These three types should not be classified (as often stated) by the *number* of their subordinate themes, for while the first and second rondos have one and two subordinate themes, respectively, the third rondo does not have three subordinate themes! The similarity of the first rondo form and the minuet form is evident. For their essential differences see the Digest of Form.

3. Pr. th.: reduced to one-part (a double period as the first above).
Its fourth phrase has no cadence but is merged into the

4. Coda: two sections.

This composition is called a *First Rondo Form* because there is *one*
return of the principal theme and because this theme originally was a
complete three-part form.

Note how naturally the second theme grows out of the first by using
the same rhythmic motive—and how the principal theme is led into
the coda without any cadential break. These are instances of *organic
growth*. The beginning of the coda is so skillfully concealed that not
until we reach its second section do we realize its import. Such "blur-
ring" of the sharp outlines of design is frequent in the larger forms—
and the listener may expect hereafter to be often both charmed and
puzzled by the composer's subtlety in this respect. In the present
instance, the coda (by all "rules") should begin only *after* a complete
cadence terminating the principal theme; but Mendelssohn merges the
two—and gains in continuity what he loses in formal clarity. Such in-
stances of freedom show "form" to be a living, plastic design growing
out of the necessities of the music, and consequently explain why no
two compositions even of the same design are exactly alike.

II—*The Second Rondo-Form*

Let us hear now a nearly perfect classic instance of formal clarity
and balance, Mozart's *Rondo in A minor* for piano (K.511), which is
built thus:

Ex. 39.

1. Pr. th.: three-part.

15421

A period.

B—period (extended by evaded cadence and repetition of conse-
quent phrase).

A—as before.

2. Sub. th. I: three-part.

A - phrase (extended).
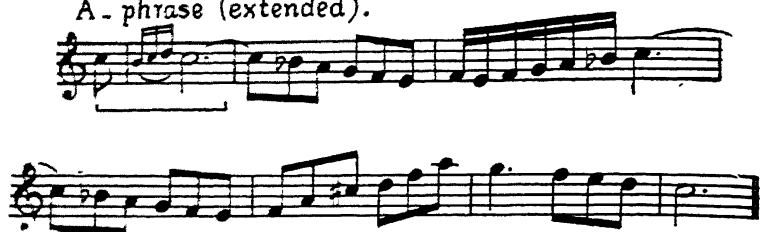
B - phrase.

A—as above, but ending in C major.

3. Retransition—based on fig. from A leading to—

4. Pr. th.—reduced to its first period (Part I).

5. Sub. th. II: three-part.

A - phrase (extended and repeated)

B - phrase (extended)

6. Retransition.

7. Pr. th.: three-part. As before, with slight extension at the end, which is left unfinished and leads into the

8. Coda: based on Part I of the Pr. th.

This composition is called a *Second Rondo* because there are two returns of the principal theme and because one or more of its themes (in this case all three) are complete two- or three-part forms.[1]

Here we have a long, highly organized composition, whose basic design, however, is unusually clear. It has several outstanding features. Its style is unusually unified by the use of the same melodic and rhythmic figure at the beginning of each part of each theme, and by the internal unity of each theme, which is apparent only on repeated hearings. It is also an example of Mozart's wistful chromaticism, which is as typical of his style as his more generally recognized diatonicism. Its construction is unusual in that all of the themes are complete (three) part forms, which make the composition unusually long. Note also that the first return of the principal theme is shortened to a single period, as in Mendelssohn's *Nocturne* (see above). This is frequently done in larger forms.

Mozart treats this form quite strictly, and the only real difficulty for the listener is its length. A much more concise example of the second rondo form is found in his *Romanze*, the second movement of the Serenade *Eine kleine Nachtmusik*, K-525 (DM-364 or M-428). Its themes are brief, and the only transition is from subordinate theme I to the principal theme. See also Haydn's *Gypsy Rondo* (from his 5th Trio), which is a second rondo form. The first statement of the principal theme is extended by a kind of Coda.

III—*The Third Rondon-Form*

Our next example is from Beethoven, that incomparable musical architect. It is the last movement of his *Sonata Pathétique, Op. 13*,[2] the only piano sonata given a special title (except Op. 81a) by the composer himself.[3] Its structure is as follows:

Ex. 40.

I—*First Division* (C minor—E♭ major)

1. Pr. th.: one-part (C minor).

Period (extended)

2. Sub. th. I: one-part (E♭ major)

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[1] It is for this reason that the *Adagio Cantabile* from Beethoven's *Sonata Pathétique, Op. 13*, should be classed as a five-part form, since all its "themes" are only one-part forms. (See Chap. I, p. 19.)

[2] Record in preparation.

[3] See Grove: *Beethoven and His Nine Symphonies* (Novello and Co., 1896) (p. 51) note. The Sonata as a whole will be discussed in Chap. IX.

3. Codettas I-II (sometimes called Closing Section)
4. Pr. th.: as before.

<div align="center">II—Middle Division (A♭ major).</div>

5. Sub. th. II: three-part.

A—phrase 1 as before.

   phrase 2 leads directly to Retransition without a cadence.

<div align="center">III—Recapitulation (C minor and major)</div>

6. Pr. th. Period as before—repetition of second phrase leads to—
7. Sub. th. I: transposed to C major as before.
8. Codetta I: repeated and extended (transposed to C major).
   (Codetta II is omitted.)
9. Pr. th. Period as before—repetition of second phrase includes material from Codetta I, which is repeated and extended
10. Coda:
   Phrase 1 new material.
   Phrase 2 based on Pr. th.

This composition is called a *Third Rondo* because there are *three* returns of the principal theme and because one or more of its themes (Sub. th. II in this case) are complete two- or three-part forms. Note that the distinctive feature of the Third Rondo form is the *transposition* of Sub. th. I in the Recapitulation.

Its complex structure can only be grasped, except in essentials, by repeated and careful hearings. Here it several times before concentrating on the details. The larger the form the more vague your first impression will be. Repeated hearings will gradually clarify its design.

The new feature is the creation of three large *Divisions* by contrast of keys. So far, no mention has been made of the function of key or tonality in form, but it is of the utmost importance, especially in the larger forms. The Third Division (termed Recapitulation) is entirely in the tonality of *C* by the transposition of Sub. th. I from E♭ to C major. Thus the three divisions conform to the basic pattern of statement—departure—return, which we first heard in the smallest three-

part form. Further illustration of this fundamental pattern will be heard in the *Sonata-allegro form.* (See Chap. VI.) It is this over-all design which the listener must first grasp. Once it is clearly heard, the details of the form will gradually become clear.

Beyond this point the rondo very seldom extends. Isolated examples of *three* subordinate themes are found in the last movement of Beethoven's *Violin Sonata in A minor, Op. 23,* and Mozart's *Piano Sonata in Bb major (K.281).* Such extreme examples are analogous to the rare seven-part form mentioned before.

IV—*The Rondo-Sonata Form*

Before leaving the Rondo form the listener should become familiar with a curious hybrid type—a combination of the Rondo and the Sonata-Allegro[1] forms made by substituting a development section for Sub th. II in the Third Rondo form.

As an example of this form let us return to Mendelsshon and hear the *Scherzo* from his *Midsummer Night's Dream* music previously cited, whose form may be outlined thus:

Ex. 41.
1. Pr. th.

I—*First Division* (G minor-Bb major).

2 Sub th · two phrases (each repeated).

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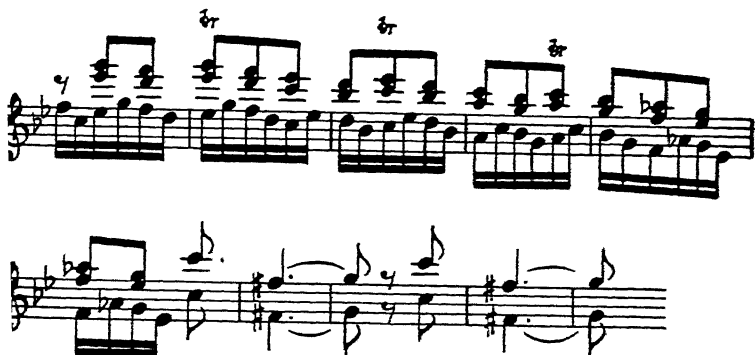
[1] The Sonata-Allegro form will be discussed in Chap. VI

3. Codetta.

Retransition to—

4. Pr. th.—reduced to first two phrases, leading directly *without complete cadence* to—

II—*Middle Division* (various keys).

5. Development—two sections based on Pr. th., Sub. th. I and Codetta. Sec. 1 (1st idea repeated twice).

(from Pr. th.)
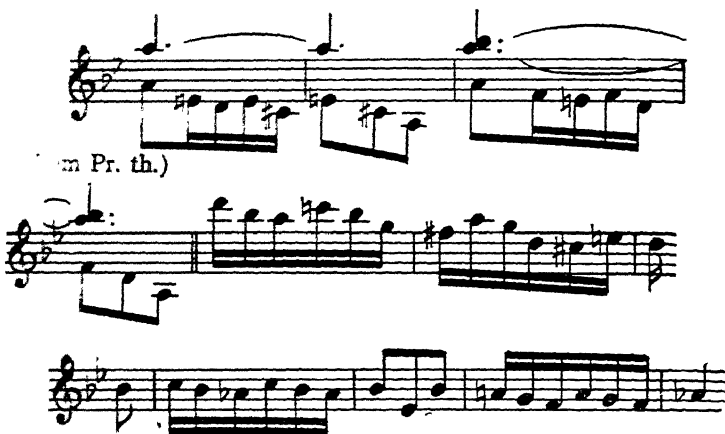
(from Sub. th.)

Sec. 2 (repeated and extended).
(from codetta)

Retransition to—

III—*Recapitulation* (G minor and major)

6. Pr. th.—reduced to its first two phrases.

7. Sub. th. (transposed to G minor)—order of material *reversed.*

8. Codetta repeated and extended (transposed to G major).

9. Final return to Pr. th. omitted.[1]

10. Coda—phrase repeated and extended (Flute Solo), ending with reference to Pr. th.

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[1] In large forms the final statement of the principal theme is occasionally omitted (as here) but more often combined with the coda.

This composition is a *Rondo-Sonata* because it would normally contain *three* returns of the principal theme (actually only two) and because a development section is substituted for subordinate theme II (Middle Division).

Obviously this Rondo bristles with difficulties for the listener. Only a clear head and an attentive ear can follow its complexities. Its rapid tempo, remarkable unity of material, and the unique features of its design all tend to blur the distinctions between the various units of form.

But it is possible to grasp its design if essentials are heard *first*. Note that the two ideas which are most prominent (after the principal theme) are the long notes at the end of the subordinate theme and the codetta (Nos. 2 and 3 above). The latter is especially noticeable and might be regarded as the subordinate theme were it not for the key scheme. Next, hear the entire composition by divisions as a species of large A B A design. To do this, listen especially for the long sustained notes at the beginning of the development (Sec. 1) and do not be disturbed by the literal quotation of the Codetta (Sec. 2). Once these two points are clearly heard the remainder is simple, as the Coda is recognized by the flute solo over a repeated bass tone.

Not only is the final statement of the principal theme omitted, but none of the themes are complete part-forms, which is usually one of the distinguishing features of the classical rondo. In view of these exceptions, the listener may well question the reasons for emphasis on "regular" designs; but experience shows that most literature corresponds to the norm *in essentials*, and that departures from it are due to the natural growth of the musical material itself. No two rondos can be alike, although all follow the fundamental lines of the design with the same strictness. So the listener is urged once more to have patience and open ears.

With the Mendelssohn *Scherzo* (7080) we complete our examination of the types of *alternate repetition* found in the simple and compound part form and rondos. (See Introduction, page xix.) While other types of repetition remain for consideration, those already heard are basic in homophonic music, and if the listener has grasped them, the others should offer no serious difficulties.

The following rondos are suggested as typical of the form.[1] The larger the form the more essential it is to hear it in *large units*. Consequently, the rondos cited are not analyzed in the usual detail.

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[1] See also those cited in Chap. IX—"The Complete Sonata," page 119.

RECORD LIST

Kreisler: *Rondino on theme by Beethoven*   1386 or 10-1022
  Very concise. Probably an old Rondeau, although the couplet before
  the last refrain is unusually long.

Beethoven. *Für Elise*   In Album M-158
  Second rondo; very concise but with numerous repetitions.
  Pr. th.: three-part.
  Sub th I and II are both one-part.

Mozart *Turkish March* (Piano sonata K.331)   1193 or 11594
  First rondo (irregular) with many repetitions.
  Pr. th. · three-part.
  Sub. th.. group of parts (A B C B A).
  Independent coda.
  The irregularity consists of an extra statement of the subordinate
  theme (A only) between the return of the principal theme and the Coda.

Romance from the *Serenade "Eine kleine*   { Album M-364
Nachtmusik," K.525   { or Album M-428
  Second rondo; very concise but with numerous repetitions.
  Pr. th · three-part.
  Sub. th.. I and II, both two-part.
  Codetta.
  The first return of the Pr. th. is reduced to a one-part form (A only).

Schubert · *Rondo from Piano sonata, Op. 53* (arr. Friedberg)   6691
  Second rondo.
  Pr. th.: three-part.
  Sub. th.: I, three-part.
  Sub. th.: III. Song with Trio [1]
  Fully developed themes, but with only one retransition. The first return
  of the principal theme reduced to one-part.

Schubert. *Rondo in B minor, Op. 70*   Album M-901

Chopin: *Valse in Ab major, Op. 42*   14299 or 1245
  A curious variation of the rondo-idea. It is made up of a group of
  parts, each one of which is repeated thus: A : B : C : B : D : B : E. B : A.
  Coda B D D B.
  Thus the second part (B) becomes the Refrain, yet the composition
  begins and ends with the first part (A).[2]

Nocturnes, Op. 55, Nos. 1-2; Op. 62, Nos. 1-2   {   Album M-462
  First rondos (irregular).   { also Album M-461
  In each case the return of the Pr. th. is reduced to a' single phrase
  followed by a long Coda.

Mazurka, Op. 7, No 5   Album M-626
  Only two parts, to be endlessly repeated.
  (*Del Segno Senza*).

Mendelssohn: *Rondo Capriccioso in E major, Op. 14*   1651
  Second rondo (irregular).
  Introduction two-part.
  Pr th one-part, repeated.
  Sub th.: one-part, repeated and extended.

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[1] Very rare form for a rondo theme. Schubert's *Piano Sonata in Bb major,*
Finale, is a third rondo with a five-part principal theme.
[2] This waltz is similar in design to Beethoven's *Ecossaises* (A B C D E F A),
in which each part is ended by the same Refrain

There are several unique features which justify its title.
The Sub. th. is transposed and substituted for a second Sub. th.; the
final (second) return of the Pr. th. is used as a Coda; the internal
arrangement of the thematic material is considerably altered when
repeated.

Beethoven: *Rondo a Capriccio in G major, Op. 129*   15407
   ("Fury over a lost groshen, vented in a caprice.")
   Enlarged third rondo or rondo-sonata (irregular).
   Pr. th.; seven-part.
   Sub. th. I: two-part (each repeated) G minor.
   Sub. th. II: three-part (part I-II-III repeated).
   E major. Very large, complex form, many unique features.
   Pr. th. an A B A C A B A design, although subsequent repetitions are
   reduced to a simple three-part form. No transposed return of Sub. th. I.
   After Sub. th. II, the rondo continues:
   Pr. th. (second return).
   Dev I (including the Pr. th in a foreign key).
   Pr. th. (third return—two statements in different keys).
   Dev. II.
   Pr. th. (fourth return)
   Coda.

Symphony No. 3 in Eb major, Op. 55
(Eroica) Marcia Funebre   Album M-263
   Second rondo with development.
   Pr. th.: three-part.
   Sub. th. I: phrase group.
   Pr. th.: one part only.
   Fugal development for Sub. th. II.
   Pr. th.: three-part.
   Coda.
   (Part III of Pr. th. always transposed to sub-dominate key.)

Symphony No. 7 in A major, Op. 92, Allegretto   Album M-317
   Similar in design to *Marcia Funebre* above.
   Thus, beside the subordinate themes I and II, it contains two complete
   development sections. The effect is somewhat like a long fantasie on
   the first part (A) of the principal theme. Both subordinate themes
   are clearly indicated by a marked change of key, but they seem to
   play little part in the form as a whole.

Saint-Saëns: *Introduction and Rondo Capriccioso, Op. 28*   14115

Schumann: *Symphony No. 1 in Bb major, Op. 38*
(Spring), Larghetto   Album M-655
   First rondo.
   Pr. th.: three-part, Part III transposed.
   Da capo reduced to Part I only.

Beethoven · *Violin Sonata No. 3, in Eb major, Op. 12,*
Adagio (Second movement)   Album M-852
   First rondo.
   Pr. th.: three-part.
   Sub. th.: period (two versions of antecedent phrase).
   Da capo reduced to Part I only.

   Third movement—third rondo.

      I. First Division
         Pr. th. three-part.
         Sub. th. I: period with retransition to
         Pr. th. reduced to period.

II Middle Division
    Sub. th. II: group of phrases.

III Recapitulation
    Pr. th reduced to two parts.
    Sub. th I as before (transposed to tonic key).
    Final *da capo* merged with coda.

Symphony No. 4 in Bb major, Op. 60   Album M-676
   Adagio—third rondo.
   Sub. th. II, quasi development.

Symphony No. 6 in F major, Op. 68   Album M-417
   Finale: third rondo
   Last statement of Pr. th. merged with coda.

Brahms *Symphony No. 1, in C minor, Op 68*   {   Album M-301
   Andante, first rondo—Part I of Pr th., extended   } or Album M-470
   in di capo.
   Poco allegretto, second rondo.

Symphony No. 3, in F major, Op. 90   Album M-341
   Andante, first rondo

Violin Sonata No. 2, in A major, Op. 100   Album M-856
   Finale—third rondo.

Franck *Symphony in D minor*   Album M-300
   Allegretto: second rondo.
   Pr th: double period (repeated).
   Sub th. I: group of periods.
   Tr. th. enlarged in three sections.
   Sub. th II: A B form.
   Pr. th.: modified version.
   Coda.

The Use of Letters in Aural Analysis

In the part and rondo forms we have noted how the composer used the principle of *repetition* to build increasingly complex designs. In the song form with trio and the rondo we heard two- and three-part forms combined into single large units. Thus a small A B A form would be the "A" of a larger design, like a wheel within a wheel.[1]

In these larger forms it is easy and convenient to call the principal units also A B A, as in the Song Form with Trio, in which the principal song is *A*, the trio *B* and the da capo *A*, although each is probably an A B A form in itself. Such simplification is desirable because it aids the listener to take the essential "over-all" view of large forms. But in doing so, the hearer should recognize that the "large" A (Principal Song) differs from "small" A of the various divisions.

In writing, an attempt is sometimes made to avoid this confusion by symbolizing the two types thus: *A* and *a*. In listening, however, such a distinction is difficult. Strictly speaking, *only the parts of a simple*

[1] Copland: *What to Listen for in Music* (p. 121) (McGraw-Hill Book Co., Inc., N. Y., 1939).

song form should be designated by letters. The practice may be conveniently extended to the song form with trio and the rondo, but hardly to the sonata-allegro structure. If letters are used in connection with large forms, the practice is only an expedient *device*, not an accurate designation. On the other hand, letters are never, under any circumstances, applied to divisions of form smaller than a complete "part."

How to Hear the Rondo Forms

In listening to compositions in the Rondo form the most obvious feature is the recurring principal theme. The various returns may be abbreviated or disguised, but they are always in the tonic key, and are sufficiently clear to be easily recognized.

As previously noted, attention should be directed to the large divisions of the form rather than to the details, at least during the first hearing. Entire themes should be grasped as *units* without particular concern for their internal structure. In this way the listener will soon become conscious of the form through the style of the music. Transitional passages will be heard as such, and the hearer will be constantly anticipating the form. This ability to "listen ahead" is one of the joys of aural analysis, and gives a sense of location and security otherwise lacking.

In many instances the listener will recognized only the recurrent principal theme at the first hearing. Discouragement often results from *too great expectations.* The novice should be content with hearing the broad outlines. Do not wait for recognition of all details, but go on to the next example or form. It is to be expected that complete understanding, especially of complex forms, will require considerable time. In large works, get the feel or sense of the structure. Remember that the whole is greater than its parts.

As an introduction to the rondo form listen to the following compositions cited in the record list:

First rondo: Chopin—*Nocturne, Op. 55, No. 1*   Album M-462
Second rondo: Franck—*Symphony in D minor, Allegretto*   M-300
Third rondo: Beethoven—*Symphony No. 6, in F major,*
    Op. 68—Finale   M-417

VARIATION FORM

1. Varied Repetition

The principle of variation is probably as old as music itself. Certainly all written music shows its influence. It may be either melodic, harmonic or rhythmic. It is both a device and a form in music. Composers of the sixteenth century often used variations of the same melody for the different movements of a Mass, and later the same principle was applied harmonically to instrumental music.[1] It was a favorite form of the classic and romantic periods, and today composers are still using it—e.g. Krenek's *I Wonder as I Wander* and Copland's *Piano Variations*.

Like all forms it has gradually increased in length and complexity. Either its chronological or its dimensional growth may be traced, although both aspects coincide in some respects. Broadly speaking, the variation principle is applied either to the bass, the chords or the melody, thus:

1. Bass
   (a) Ground-bass or Basso ostinato[2]
   (b) Passacaglia
2. Chords-melody (*variation form*)
   (a) Chaconne (chords)
   (b) Theme and variation (melody)

The early seventeenth century forms (dependent upon the bass) culminated in the elaborate Passacaglia. As interest centered on the harmonic framework, works like Bach's *Chaconne* and *Goldberg Variations* appeared. On the whole, Handel was inclined to follow the melodic line more closely than Bach. During the classic period, the melody became the chief basis of variation. Haydn surpassed Mozart in his treatment of the form. From the romantic period onward the variation form was affected by the increasing freedom in all forms of composition until today the principle of varied repetition is applied in the widest sense.

It should be noted, however, that none of the varied types of variation-form have become obsolete. Contemporary composers use all forms, with the possible exception of purely melodic ornamentation. Even this is still a useful musical *device*.

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[1] In the older Suites, the variations were called *Doubles*.

[2] The term *Ground* means fundamental or basic. Basso ostinato is literally "obstinate bass." The ornamental organ or pedal point is in reality a kind of ground-bass. See Beethoven: *Piano Sonata, Op. 2, No. 3*, Coda of Scherzo.

2. GROUND-BASS (BASSO OSTINATO)

The ground-bass is the melodic equivalent of the old harmonic drone bass or the contemporary "boogie-woogie." This persistent bass line (one to four measures long) is repeated continuously, while the harmony and melody make the best of their meager resources, always sounding well and apparently never hampered by the recurrent bass.

Many composers, from Purcell to Stravinsky, have felt the lure of such drastic economy. Its excessive unity offers a challenge to variety. One of the best seventeenth century Grounds (as they were called) is the *Lament* (17257), which forms the climax of Purcell's opera *Dido and Aeneas*. The ground-bass of the *Crucifixus* from *Bach's B Minor Mass*, in the eighteenth century, is almost identical. For comparison the Bach bass has been transposed, thus:

Ex. 42.

Purce l

17257

Larghetto

The Purcell bass is announced alone, while the Bach example is harmonized. Note that the five-measure phrase structure of the *Lament* is an effective antidote for monotony. (Nos. 2-6-12 and 24 of the same work are also built on a repeated bass.) The opening chorus of Handel's oratorio *Susannah* has a similar basso ostinato.

Although seldom used today for complete compositions,[1] many composers have employed the ground-bass as a *device* (see record list at end of chapter).

For the listener, the variation forms as a whole are comparatively easy to follow. The exact repetition of the bass is probably the most obvious, although our ears are so trained to hear the melody that even when embellished it may stand out more clearly.

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[1] See, however, Arensky's *Basso Ostinato*, built on a six-note motive in 5-4 time, which constantly shifts its entrance *backward* in each successive measure, thus securing rhythmic variety.

3. The Passacaglia

The Passacaglia (derived from a dance) is the next step in the growth of the variation-idea. It, also, is a repeated bass line, but is lengthened to eight measures, making a genuine melodic phrase, and is treated with considerable freedom. However, it is definitely more limited than the basso ostinato in three respects: It is in minor mode, it is in triple meter, and its treatment is chiefly contrapuntal.

The outstanding example of this form is, of course, Bach's great organ *Passacaglia*, which has been transcribed for orchestra by both Respighi and Stokowski. The latter transcription is listed below:

Ex. 43.

Theme (phrase)   In Album M-401

The recurrent rhythmic pattern is typical. The announcement of the theme alone is followed by twenty variations! As a Finale, a triple *fugue*, one of whose subjects is derived from the Passacaglia theme, is added. (See Chap. V.)

This is one of the great compositions of musical literature and will repay careful and repeated hearings. Try singing the theme with each variation. The composition shows the almost inexhaustible resources of a supreme genius in treating a simple theme under rigorous conditions, and in addition it is exciting music. Here is how Bach does it:

Var.[1] I-11: homophonic (see Glossary).

Var. III-IV: polyphonic, but using same motive (rhythm quickens in IV).

Var. V: theme modified rhythmically and melodically.

Var. VI-VII-VIII: original version of theme. Rhythm accelerated.

Var. IX: altered like Var. V.

Var. X-XI: running scale passages (theme transferred to soprano in XI).

Var. XII: theme, still in soprano, accompanied by skipping motive.

Var. XIII: theme in alto modified rhythmically and melodically.

Var. XIV-XV: theme in tenor. Both variations purely harmonic.

Var. XVI: theme in bass accompanied by diminution of last five measures of theme. Treatment harmonic.

Var. XVII-XVIII: rhythm accelerated.

Var. XIX-XX: Curious stationary motive repeated in double 3rds. (Note that a number of variations can be grouped together, thus setting up the effect of "sections" within the composition as a whole.)

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[1] The term "variation" is used for convenience; Bach does not use it, as the composition is a unified, continuous whole.

4. THE CHACONNE

The Chaconne, like its twin the Passacaglia, is also derived from an old dance. It reached maturity at the same period as the Passacaglia, and is naturally associated with it. The two forms have several points in common: both are based on an eight-measure theme constantly repeated, both are in minor mode and in triple meter, and both are unified and continuous in effect, not being separated into distinctly marked variations. In fact, considerable argument has arisen from these similarities, so much so that the two forms are often confused.

This confusion can be clarified if the *differences* rather than the *similarities* of the two forms are stressed; for their distinctive traits are as marked as their similar ones. The primary difference between the Passacaglia and the Chaconne is that the Passacaglia is based on a *melodic* theme announced alone, while the Chaconne is developed from an *harmonic* theme. It is true that the theme of a Passacaglia is sometimes transferred from the bass to another voice—and that the same bass is often used throughout a Chaconne, but all doubt disappears when the essential *melodic* versus *harmonic* character of the two themes are considered. This basic difference is clearly shown in the two outstanding compositions in these forms—both by Bach: his organ *Passacaglia* and the *Chaconne* for solo-violin from the 4th Sonata.

The second difference lies in the polyphonic treatment of the Passacaglia in contrast to the homophonic or harmonic texture of the Chaconne. The former is built from the bass upward; the latter from the melody downward, as the result of its harmonic structure.

And finally, the Passacaglia belongs to the earlier basso ostinato form, while the Chaconne is the first type of genuine variation-form, since it contains unique features belonging to this type of composition, e.g., an occasional complete break or full stop separating the variations, so characteristic of the true variation form.

With these distinctions in mind let us return to Bach and hear his *Chaconne,* for solo-violin (4th Sonata), transcribed for orchestra by Stowkowski:

Ex. 44.

In Album M-243

(The phrase is then repeated in slightly modified form before the first variation. The cadence is always bridged over between the variations, as here. Note the recurrent accent on the second beat of the measure, probably a survival of the original dance rhythm.)

Var. I: Original bass and melody closely followed.

Var. II: Same, with chromatic bass.

Var. III: Melody embellished in phrase 2, with a change of pattern so different that the theme appears to be reduced to one of its two phrases.

Var. XVII-XXVI: In the major mode.

Var. XXVII-XXXIV: In the minor mode.

Var. XXXIV: A strong statement of the original theme.

(Vars. 15-22-29-31-32 and 33 are only four measures long. In the Stokowski transcription, Var. II, also, appears to be reduced to a phrase, and a short coda is added to the final variation.)

This composition is somewhat more difficult for the listener to follow than the Passacaglia. However, it is worth careful and repeated hearings.

5. THEMES AND VARIATIONS

Here we find the most familiar form of the variation-idea. It is divisible historically and musically into two general types: the small (strict) and the large (free) variation-forms. The small variation form usually has a short theme, closely followed, with the whole composition divided into separate variations by the composer. The large variation-form is freer in all respects: the theme is more extended and its treatment is comprehensive and more subtle. Furthermore, the composition is usually a continuous whole without any formal breaks or interruptions. The strict variation-form is characteristic of the classic period, and the free of the romantic, post-romantic and contemporary works, although both types naturally intermingle. Both are also predominantly homophonic or harmonic in texture.

The literature of the variation-form is very extensive, and examples of these two general types could be cited from almost any period after Bach. However, in order to show the differences in style and complexity, examples will be presented in chronological order.

1. The first type of the form (the small variation-form of the classic period) is illustrated by Mozart's *Andante con Variazone*[1] from his *A Major Piano Sonata No. 11* (K331), the theme of which is as follows:

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[1] See Reger's *Variations* for orchestra on the same theme.

Ex. 45.

This lovely theme is followed by six variations of the same length, all including repetitions. A short coda is added to Variation VI. Listen for the following patterns:

Ex. 46.

All the variations follow very closely the melody, harmony and form of the theme. The chief means used is melodic embellishment. This is charmingly made music for the use or pleasure of talented amateurs. It is on a different plane from Mozart's great symphonies, quartets and operas. However, its perfection of style and wistful beauty give it a permanence often denied to more pretentious works. For the listener the small variation is one of the easiest forms to grasp, as it consists of a simple theme repeated with unessential melodic and rhythmic changes. Once the theme is familiar the composer's thought can be followed without difficulty.

Mozart's great contemporary, Haydn, took a somewhat more serious and original view of the variation-form as a whole. Probably no one except Beethoven, Schumann, and Brahms was more liberal regarding the limits of the form; his best themes are rich and complex, the harmonic treatment is free, and he strives for more unity than the mere use of the same thematic material.

In many respects Beethoven's variations are the apex of this form. The works of later composers may be more complex in texture but they are hardly more comprehensive in treatment. Immediately after Beethoven, the greatest master of the form was Schumann, who treated it with characteristic romantic warmth and freedom. Both Schubert and Mendelssohn produced excellent sets of variations in the classic tradition. It was Brahms, however, who carried over Beethoven's principles, enriching them with a wealth of technical devices. He was the last of the line of great variation composers, beginning with Bach. Since his time many composers have written brilliant examples of the form, but none have used it extensively as a natural means of expression. (See record list at the end of the chapter for examples from various composers.)

2. The second type—the large variation form of the nineteenth century—had its origin in Beethoven's works. He introduced three significant changes: variety of key, use of a double theme, and a creative rather than an imitative treatment of the theme. His *Thirty-three Variations on a Waltz by Diabelli Op. 120*, summarizes the whole growth of the variation idea. Probably his most familiar set is the great Finale of the *Third (Eroica) Symphony, Op. 55*, although more advanced examples are to be found in the works of his last period.

The theme of the *Eroica* Finale was evidently a favorite with Beethoven, for he used it also for a set of fifteen variations for piano (Op. 35), as an air for his *Prometheus* music, and for some contredanses, Op. 141, No. 7. It is interesting to compare these different versions, especially in the *Piano Variations*, Op. 35 (in Album M-892), many of which coincide with those in the *Eroica Symphony*.

The theme itself is bare and stark—a mere skeleton which Beethoven clothes magnificently:

Ex. 47.

Allegro molto
A- phrase (repeated)
In Album M-763

B- phrase (repeated)

Ten variations follow, concluded by an elaborate Coda, Variations I-II are hardly more than harmonized versions of the theme. Variation III contains a surprise:

Ex. 48.

Theme II (melodic)
Var. III
Theme I (melodic)

Theme I (bass) two octaves lower

Thus the first theme appears to be only a bass for this second melodic theme. No wonder it was left unharmonized! Of course Theme II may be regarded as a counter-melody to Theme I, but the *Prometheus* air is almost identical with Variation III, which seems to indicate that at least the theme was originally conceived in this form. Its similarity to the pre-classic idea of a bass theme or *basso ostinato* which was harmonized and melodized is striking. After the full announcement of both themes in Variation III, the movement continues thus:

Var. IV: Bass theme—fugato[1] (C minor)
Var. V: Melodic theme (B minor)
Var. VI: Bass theme, new march melody (G minor)
Var. VII: Melodic theme (C major)
Var. VIII: Bass theme—fugato (E♭ major)
Var. IX: Melodic theme, Poco Andanta (E♭ major)
Var. X: Melodic theme in bass (E♭ major)
Coda: Melodic theme, Presto (E♭ major)

After Variation II there are no breaks between the variations, the composition being a continuous whole. Only in Variation III are the two themes heard together. Thereafter, until Variation X, they alternate somewhat in the manner of a Rondo. The key-scheme is extraordinary, as well as the comprehensive treatment of the theme. In fact, this movement is typical of the large variation-form as used by Beethoven.

It also illustrates the fact—too often forgotten in "analysis"—that the composer's *thought* is the determinant factor in any form, and that the technical devices enumerated are only his tools, never his masters. For this is magnificent *music* regardless of its form, and its emotional and aesthetic appeal will only be intensified by an understanding of its structure. In other words, the music is great, not because of its *structure*, but because of its *content.*

It is hardly necessary to point out the gap between such a set of variations and one of the simple classical type. If any doubt remains in the listener's mind, a consecutive hearing of the last two examples should settle the point. But it should also be clearly understood that the difference is in treatment, not in quality.

The Finale of Beethoven's *Eroica* is surely a sufficient example of the large variation-form, but let us hear another very different set written by a composer who is famous for his single masterpieces in many forms. Cesar Franck's *Variations Symphoniques* for piano and orchestra holds a unique place in variation literature. The work was written in 1885, five years before his death, and is a pioneer in the treatment of the piano as an ensemble rather than as a solo instrument. After an introductory figure which is used as transition material throughout the work, the two themes are heard consecutively, thus:
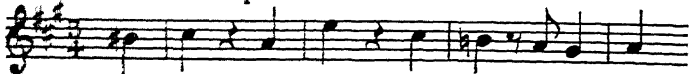
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[1] See Chap. V, Polyphonic Form. Also Glossary.

Ex. 49.

Introduction

Theme I (melodic)

Theme II (harmonic)

From this material grows a complex set of thirteen variations welded into a unified, continuous whole. The intervals used in the theme are interesting. In Theme I listen for the odd distance (known as an augmented second) between the short and the long notes. Note also the contrast in *direction* between Theme I, the Introduction, and Theme II. The first theme descends to the nearest tone, while the other two ascend. This offers a clue to thematic unity and contrast. Theme II is barely suggested at first, but it will be heard more clearly later. After the announcement of the two themes, the composition proceeds thus:

Var. I: Th. I, solo piano *(Poco più lento)*

Transition: Intro. and Th. I *(Allegro)*[1]
        Dialogue between orchestra and piano.

Var. II: Th. II, completely stated and developed *(Allegretto, F♯ minor)*
        Solo piano, dialogue, then both piano and orchestra, with melody in violas and cellos.

Var. III: Th. II, appearing in cellos with piano figuration.

Var. IV: Th. II, piano solo, soon joined by the orchestra.

Var. V: Intro. and Th. II vigorously stated by piano and orchestra.

Var. VI: Th. II, melody in cellos *(molto piutento,* F♯ major).

Var. VII: Th. I, melody in cellos (F♯ minor).

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[1] Because of its character, this passage can hardly be considered as a variation. See Tovey's curious analysis in *Essays in Musical Analysis,* vol. III (pps. 166-169) (Oxford University Press, 1936).

Finale in three large sections:

1. Th. I-II, tutti (*Allegro non troppo,* F♯ major) and later in F major with new counter melody[1] in piano.
2. Th. I, piano solo (*Un pochettino ritenuto,* E♭ major) Transition on Th. I, piano and orchestra.
3. Partial repetition of section 2, beginning with counter melody transposed to F♯ major. Evaded cadence leads to
4. Coda: Th. I, dialogue between piano and orchestra.

Such is the outline of this remarkable work which contains nearly all the unique features of *Eroica Variations*: the free thematic treatment; the variety of keys; and even the emergence of a new counter melody against one of the themes in the bass. The only feature lacking is the contrapuntal treatment which Beethoven used twice (Var. IX and VIII). Surely the variation form can scarcely go further in principle, whatever it has done tonally.

The listener is urged once more to concentrate first on essentials: to relax and hear such complex works primarily as great and enjoyable music. The technical details should be heard gradually, through repeated hearings. In this particular work, the most obvious points are, of course, the incisive rhythm of the introduction and the two sharply contrasted themes. If the hearer will fix the first two or three tones of these three passages firmly in mind, Franck himself will explain the remainder.

Later examples of the variation-form will be considered in connection with the Symphonic Poem, especially the contribution of Richard Strauss, whose *Don Quixote* (Op. 35) illustrates the later treatment of the form. Mention should also be made of D'Indy's *Istar* Variations, which are unique because, owing to their program, the variations all occur *before* the theme is stated. Copland's *Piano Variations* (1930) follows a somewhat similar scheme. Another unusual treatment of the variation-form is Ravel's *Bolero,* which is a deliberate study in monotony. The theme is never varied except by a continuous "building up" of the orchestration. Ravel accepted and solved the problem of monotony brilliantly under the most difficult conditions.

From the vast variation literature the following works are suggested as typical. Each is as unique as the different individuals of the same family or nation, yet the basic principle of *varied repetition* is common to them all.

RECORD LIST

A GROUND-MOTIVE (one- or two-measure motive. Homophonic.)

Brahms: *Symphony No. 1, in C minor, Op. 68, Finale,*   Album M-470
    Sub. Th.
Bizet: *L'Arlésienne Suite No. 1 (Prelude, Le Carillon)*   Album M-62

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[1] The new counter melody is a dance tune with a swing that insures its popularity.

Beethoven: *Symphony No. 7, in A major, Op. 92*   Album M-317
   1st movement, Coda.
   Symphony No. 9, in D minor, Op. 125, (Choral)   Album M-236
   1st movement, Coda.
Tchaikovsky: *Symphony No. 5, in E minor, Op. 64*   Album M-253
   1st movement, Coda.
   Symphony No. 9, Op. 74, 1st movement, Coda   Album M-85
   Andante Cantabile (Trio), from *String Quartet, Op. 11*   6634

Repeated accompaniment figures are not classed as ground-motives, since
they have no thematic significance, thus:

Sibelius *Symphony No. 2, in D major, Op. 43,*   Album M-272
   Finale, Sub. th.
Chopin *Polonaise in Eb major, Op. 53,* E major section   14974
   Berceuse in Db major, Op. 57   15382
Jarnefelt: *Praeludium*   4320

B. BASSO OSTINATO (two- or four-measure phrase. Homophonic.)

Brahms: *Variations on a Theme by Haydn, Op. 56a,* Finale   Album M-355
Beethoven *Symphony No. 9 in D minor, Op. 125*
   (Choral) Trio   Album M-236
   Melodia ostinato shifted to various parts.

C. PASSACAGLIA (8-measure period repeated phrase, in minor. Polyphonic.)

   No recordings except Bach, cited above. Many modern composers have
   used the form, including Ravel (*Trio for violin, cello and piano*);
   Berg (Opera *Wozzeck*); Webern (*Passacaglia, Op. 1, for Orchestra*);
   Cyril Scott (*Passacaglia for piano*—actually a melodia ostinato);
   Harold Morris *Passacaglia for orchestra*), and many others.

D. CHACONNE (8-measure period or repeated phrase, in minor. Homo-
   phonic.)
Couperin *Chaconne*   18413
Brahms: *Symphony No. 4, in E minor, Op. 98, Finale*   Album M-242
Chopin: *Berceuse in Db major, Op. 57*   15382
   (Hardly a typical, but nevertheless a genuine example. Compare with
   contemporary "Boogie Woogie.")
Beethoven: *Thirty-two Variations in C minor* (not recorded)
   No recordings of modern chaconnes. See *Krenek Toccata and Chaconne,
   Op. 13.*
Chávez: *Chacona*   Album M-503

E. STRICT VARIATION[1] (Double-period or two-part form. Homophonic.)

Handel: *Harmonious Blacksmith*   1193
Haydn: *Emperor Quartet,* Theme and Variations, Op. 76, No. 3   6634
   (Based on the folk melody used for the "Austrian Hymn.")
Schubert: *Theme and Variation from Quartet, No. 14
   in D minor*   Album M-468
   (Based on the melody of his song, *Death and the Maiden.*)
Beethoven: *Andante* from *Kreutzer Sonata, Op. 47*   Album M-260
   Theme and Variations in F major, Op. 34   Album M-892
   Theme and Variation in Eb major, Op. 35   Album M-892
Proch: *Air and Variations*   11831
Adam: *Variations on a Mozart theme*   13826
Brahms: *Variations on a Theme by Haydn, Op. 56a*   Album M-355
   Variations on a Theme by Haydn, Op. 56b   Album M-799

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[1] Distinction based upon style and treatment as well as upon length of theme.

F. FREE VARIATION (two- or three-part form. Homophonic.)

Beethoven: *Andante (Symphony No. 5 in C minor, Op. 67)*	Album M-245
Elgar: *"Enigma" Variations. Op. 36*	Album M-475
Dohnányi· *Variations on a Nursery Tune, Op. 25*	Album M-162
(Based on a French Folk Tune, "Ah, vous dirais-je, Maman";	
also used by Mozart for twelve variations for piano.)	
Weinberger: *Under the Spreading Chestnut Tree*	Album M-654
Ravel *Bolero*	Album M-352
Strauss: *Don Quixote, Op. 35*	Album M-720
Arensky. *Variations on Theme of Tchaikovsky. Op. 35a*	Album M-896
Dubensky *Stephen Foster—Theme, Variations and Finale*	Album M-912

In many respects the variation-form is the most easily grasped of all the larger forms. This is due to various reasons: The theme is usually stated quite simply; the form of the variations (in the classical variation) corresponds to that of the theme.

However, after Beethoven, the variation-form became more complex. Sometimes only a fragment of the theme was used, and many of the later variations are based on a double theme. Frequently, also, the variations are not distinctly separated. Consequently, they tend to sound more like fantasies than variations on the theme.

The listener should have no particular difficulty in following the earlier examples, but as he approaches contemporary works the thematic material must be kept very clearly in mind *Humming* or *singing* the theme when first announced will often aid in hearing the subsequent variations. The introduction of new connecting material tends to blur the formal outlines. An excellent introduction to modern variations is Dohnány's *Variations on a Nursery Tune,* cited above, since its simple and familiar theme is easily recognized after the long introduction.

It is suggested, therefore, that before more complicated works are heard, the listener should become familiar with the following works from the above list in the order here named:

Handel: *Harmonious Blacksmith*	1193
Haydn: *Variations on the Austrian Hymn (Emperor Quartet) Op.76, No. 3*	6634
Beethoven: *Andante (Symphony No. 5 in C minor, Op. 67)*	M-245
Dohnányi: *Variations on a Nursery Tune, Op. 25*	M-162

These works represent varying degrees of complexity, and illustrate clearly the strict and free types of variation described above. After they have been grasped, the listener should hear examples of the Basso Ostinato as a compositional device and, also, of the Passacaglia and Chaconne forms. More recent examples of the variation-form (e.g., Strauss) should be heard last. The above list of references can, of course, be considerably extended.

POLYPHONIC FORM

CONTRAPUNTAL TEXTURE

There are two general types of musical texture or ways of writing music: the *harmonic* or vertical and the *contrapuntal* or horizontal approach. The first produces chords, the second simultaneous melodies called *counterpoint*.[1] These processes result in two styles of composition: the homophonic, a single melody against a harmonic background, and the polyphonic, a combination of two or more melodies. Sometimes these two styles are distinct, but they are often mingled in the same composition. Probably the bulk of familiar music is homophonic in texture.

Vocal polyphonic style was dominant during the Middle Ages and the Renaissance. It came to a climax in the works of Palestrina (1525-1594); Orlando di Lasso (1532(?)-1594), and many others. During the following baroque period (from the late sixteenth to the middle of the eighteenth century) instrumental music grew tremendously, and with its growth came an increasing emphasis on harmony for its own sake. It was not, however until the Classic and Romantic periods that the homophonic style achieved the supremacy which it has since enjoyed.

It would be a mistake to differentiate these styles too sharply. All music is two-dimensional. Bach's counterpoint has a harmonic basis and even Palestrina occasionally wrote harmonically. On the other hand, Mozart and Wagner were both outstanding contrapuntists. Recently, the polyphonic style has been emphasized as a reaction against the homophony of the nineteenth century.

Contrapuntal texture is achieved through the combination of more or less independent melodies. The word *counterpoint* is derived from the Latin phrase—*punctus contra punctum* (literally, point, or note, against point). Although the combined melodies are sometimes entirely independent, more often the principle of *repetition* through kinds of imitation is used. The imitation may be quite loose and general in character or it may be definite and specific. In the latter case, some of the devices used are canon,[2] inversion, augmentation, and diminution. (See Glossary.) The last three appear also in homophonic music.

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[1] Descants, rounds and counter-melodies are familiar examples of counterpoint.

[2] In a Round (or Catch) the entire phrase is completed before the entrance of the next voice. The imitation, however, is limited to the unison. In a Canon the imitation may be at any melodic and rhythmic interval. See Wilson: *Rounds and Canons* (Hall and McCreary).

Strictly speaking, there are no polyphonic "forms" as such. Even the fugue is a *process*, not a form, although it is convenient to speak of it thus. There are four types of composition predominantly in the polyphonic style:

1. The fugue (vocal or instrumental)
2. The concerto grosso (instrumental)
3. The chorale-elaborations (vocal and insrumental)
4. The motet and madrigal (vocal)

Each type will be discussed and illustrated.

1. THE FUGUE

The fugue (It. *fuga*—flight) originated in the canons and motets of the Renaissance period. As stated above, it is a *procedure*, not a form, whose essence lies in the imitation (repetition) in several voices of a phrase or subject previously announced by one voice. In the sixteenth century fugue the imitation was either followed exactly throughout (*fuga per canonem*) or discontinued after the subject had appeared once in all voices. The first type is obsolete. The next step in fugal development was the instrumental fantasia of the early seventeenth century, found in the works of Byrd and Gibbons. This was followed by the instrumental canzona, which was the connecting link between the older fantasia and the fully developed fugues of Bach—the real creator of the fugue as we know it today.

The scheme of the fugue is simple. Each part (or voice) enters successively with the theme (called the subject),[1] while the other voices continue with "counter-melodies." The first announcement of the subject by all voices is known as the "Exposition," the end of which is usually marked by a definite cadence. For the remainder of the fugue the composer develops the possibilities of the subject through the use of contrapuntal devices and modulation. Free connecting and developmental passages which do not contain a *complete* statement of the subject are known as *Episodes*. After the final statement in the original key a *coda* is often added.

The listener will note the polyphonic music in general is *sectional in form*: that is, it moves forward without marked interruptions. Unity is achieved through the continuous use of the same material; variety, by its treatment. *Sections* are defined by cadences, new material or changes of style. The polyphonic web is not divisible into phrases, periods, or part forms as is the homophonic style, although occasionally the design is sufficiently distinct to be heard as a two- or three-part form. The fugue is best heard in three large divisions: the exposition, the middle modulatory division, and the final restatement in the tonic key. Each of these divisions is made up of two or more sections.

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[1] When (for technical reasons) the subject is transposed a fifth higher, it is called an *Answer* or *Response*.

Two variants of the Fugue may be noted in passing: The *Fughetta*[1] (or small fugue), which contains only one or two sections, and the *Invention*, a simple and free type of fugal writing, applied to instrumental compositions during the 17th and 18th centuries. Both the fughetta and fugato are often incorporated in larger works (see Chap. VI).

With these general facts about fugal structure in mind, let us hear the orchestral transcription of Bach's *"Great" G minor Fugue* for organ, so called in contrast to a shorter one known as the *"Little" G minor Fugue*. The "Great" G minor Fugue is written for four parts or "voices." It begins with the *subject* announced by the soprano, followed immediately by the *answer* in the alto, thus:

Ex. 50.

1728

Allegro

Subject♪

answer♪

The repetition of the subject and answer, which follows in the lower voices, would normally conclude the exposition; but, in keeping with its title, there are three extra entries of the subject and answer before the exposition closes in B♭ major. Listen for the first entrance of the thematic material in each of the four parts or voices, from the highest to the lowest, thus:

		4		Episode			Episode	
1. Soprano	Subject !	———	{	———	}	———	———	———
2. Alto		Answer !	(———)			———	{ ——— }	———
		7		9		14		
3. Tenor					Subject ———		———	
4. Bass							Subject !	

17

---

[1] The similar word *fugato* simply means a passage in free-frugal style.

Following the exposition is the middle portion of the fugue, in which the composer develops the subject by presenting all or part of it in new keys interspersed with episodes. In this fugue Bach begins by an announcement of the subject in the tenor. The bass is silent for some time. but finally enters with the subject in F major. From this point onward the tension gradually increases until the subject returns in the tonic key (G minor).

In the final portion of the fugue the subject is given to each of the three upper voices and finally (at the end) to the bass. The work comes to a magnificent climax and closes on a brilliant G major chord.[1]

This brief outline is merely suggestive. The listener is urged to analyze it more thoroughly. See Appendix I (Digest of Form) for precise definitions and technical details.

Note that the fugue and the passacaglia are somewhat similar since both are based on the contrapuntal repetition of a single melodic idea. Bach evidently felt this relationship when he concluded his *Passacaglia* by a fugue using the same subject. Of course their differences lie not only in the character of the theme or subject but in its treatment as well.

The fugue has been popular with nearly all composers (see Record List) as a means of thematic development. In addition to compositions so named, the fugal style is also often used for short passages.

2. THE CONCERTO GROSSO

As already noted, a great expansion of instrumental music occurred during the Baroque period. New types of instrumental composition sprang up, as well as adaptations of older vocal forms. Conspicuous among the newer forms was the *Concerto Grosso*, a composition consisting of a group of rapid polyphonic movements alternating with slower ones in homophonic style. (See Chap. VI for Classical Concerto.)

The instruments in the *Concerto Grosso* were divided into two antiphonal groups; the larger (known as the *tutti* or *concerto*) was usually a four-part string choir, strengthened by a keyboard instrument whose part was improvised by the performer from a *continuo* or *figured bass*. (See Glossary.) The smaller group (called *solo* or *concertino*) usually consisted of three solo strings, winds or a combination of both. These two groups were contrasted antiphonally, the solo group having the more elaborate parts.[2]

The *Solo Concerto* for a single instrument (usually violin), supported by a large instrumental group, was also popular, as it gave greater opportunity for virtuosity. Its general plan was similar to that of the earlier *Concerto Grosso*.

---

[1] This major ending for a polyphonic composition in minor is called a *Tierce de Picardie* (Picardian third) for unknown reasons. It is a medieval term originally applied to modal music.

[2] For contemporary use of this idea see Bloch's *Concerto Grosso* (M-563) and Vaughan Williams' *Fantasie on a Theme by Tallis* (M-769). The term originally referred to motets with organ accompaniment. (Viadana, *Concerti Ecclesiastici*, 1602.) It was later restricted to instrumental compositions. See Veinus: *The Concerto* (Doubleday-Doran and Co., N. Y., 1944), Chapters I-II.

The *form* of these concertos featured contrasts in key by the tutti, and melodic elaborations by the concertino, with a marked return to the original tonality. The polyphonic movements were fugal in style and structure.

For the present, we are concerned only with the rapid polyphonic movements, consideration of the form as a whole in relation to the sonata-idea being deferred until Chap. IX. As an example of the polyphonic style found in this form, let us hear several movements from Corelli's *Concerto Grosso in G minor, No. 8,* first published in 1714. It is known as the *Christmas Concerto,* because it includes an additional pastorale movement intended to suggest the shepherds' watch during the nativity. The work contains six short movements including the pastorale. The second movement begins thus:

Ex. 51.

(tutti parts omitted)

The tutti is used characteristically to outline and emphasize the solo parts. The fifth movement is quite similar and is also an excellent example of the antiphonal concertante style. The Pastorale is the last movement. The *basso continuo* adds an agreeable background to the movements in slower tempo.

3. CHORALE-ELABORATIONS

The *Chorale* is a German Lutheran hymn originated by Martin Luther (1483-1546) to encourage congregational singing. The words and the music were either contemporary or drawn from older sources, but in both cases they reflected the Protestant life of the times and strongly influenced German composers. In addition to the hundreds of four-part chorales for singing, Bach followed the common practice of using the melodies as the basis for short organ pieces called *Chorale-Preludes.*

The *Chorale-Prelude* suggests an improvisation on the hymn-tune and also bears a certain resemblance to the variation-form. There were three general types: enriched harmonic or contrapuntal accompaniment,

embellishment of the melody itself, and a fugal treatment of each phrase of the chorale. These three types are represented respectively by—

(1) *Wachet auf! ruft uns die Stimme (Sleepers, Awake)*

In Album M-616

(2) *O Mensch bewein (O Mankind bewail thy Grievous Sin)*

(3) *Wir glauben All' an einen Gott (We believe in One God)*

There were also other specialized treatments of the melody; e.g., canon, augmentation, diminution, etc.

Analogous to the chorale-preludes for organ were the *accompanied chorales* in Bach's various large choral works. Here the melody was harmonized for voices against an elaborate instrumental background. Undoubtedly the most familiar example of accompanied chorale is *Jesu, Joy of Man's Desiring*, from *Cantata No. 147*, which begins with a quiet introduction. thus:

Ex. 52.

Orchestra 14973 or Piano 4538
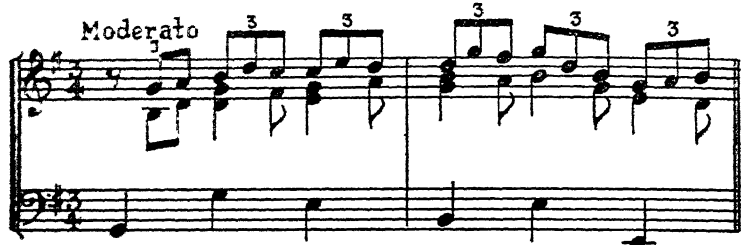
followed by the first phrase, during which the florid accompaniment is omitted:

Ex. 53.

The accompaniment figure is resumed and almost immediately the voices intone the chorale against the triplet accompaniment figure. After the second phrase an instrumental interlude leads to a repetition of the opening phrases. The second half of the chorale is treated similarly—the voices and instruments alternating alone and in combination.

The *form* of these chorale-elaborations, like the fugue, was *sectional* without any over-all design. Since the music followed the pattern of the chorale melody. any sense of large design through repetition was largely accidental. The *principle* of repetition, however, was constantly employed through the use of contrapuntal devices.

4. THE MOTET AND MADRIGAL

The *Motet* and *Madrigal* were polyphonic part songs which flourished during the fifteenth, sixteenth and seventeenth centuries. Growing out of earlier forms, the motet was the first to mature, in the works of Palestrina, Victoria, and Orlando di Lasso; and somewhat later the madrigal developed in the works of Gesualdo, Monteverde, Morley, Gibbons and Byrd. One of the chief distinctions between them is in the text, the words of the motet being sacred and those of the madrigal being secular. The madrigal was usually sung *a cappella*, while the motet often included instruments. Both stressed fidelity to the meaning of the text. Their styles naturally differed, the madrigal being somewhat freer, with less technical restrictions.[1] Although predominantly contrapuntal, the texture of both was sometimes harmonic or a mixture of the two.[2] The madrigal was written for five voices, but many four-voice *chansons* and secular songs are in the madrigal style, as were the dance-songs called ballets.

As a late example of the motet, let us hear Mozart's *Ave Verum Corpus* (Hail, Body, True, of Mary Born) K.618, written in June 1791, six months before the composer's death. Although differing in style from the typical Renaissance motet, it shows its influence and illustrates the vocal style of the classic era:

Ex. 54.

The composition is divided in the middle by a strong cadence in B♭ major. After two subtle chromatic phrases, the upper voices take the lead, imitated by the lower voices, thus:

Ex. 55.

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[1] The madrigal, especially, was a style more than a musical form. There was no such similarity between the musical and metrical *Madrigal* as existed between the *Rondeau* forms in both arts.

[2] See Praetorius *Lo, What a Branch of Beauty* and Orlando di Lasso *Matona, Lovely Maiden.*

The ensuing climax is followed by a quiet ending. As is too often the case with Mozart, such deceptive simplicity may lead to undervaluation; yet within these few measures is concentrated a poignancy and depth of feeling often lacking in more elaborate works.

In contrast, listen to Morley's gay ballet *Now is the Month of Maying*, which is typical of the lighter side of Elizabethan England: Ex. 56.

Its jolly closing repartee between the various voices leads to a brilliant ending, thus:

Ex. 57.[1]

The listener should be cautioned, however, that the examples of the motet and ballet, cited above, convey only a very limited conception of their styles. The literature in these fields is extensive and comparatively unknown.[1] Thorough exploration of them will give a better understanding and appreciation of one of the most remarkable periods in musical history.

The *form* of the motet, madrigal, and ballet is determined by the words, and hence is somewhat free. In fact, none is a musical form as such. Analysis depends upon the texture: when contrapuntal, the form is sectional like the fugue, while harmonic passages tend to be heard as phrases: but there is rarely an over-all design. Continuity and coherence are achieved through uniformity of style.

The following compositions illustrate various phases of the polyphonic style:

RECORD LIST

A. CANON

Sumer Is Icumen In	4316
Franck: *Violin Sonata, in A major*	
Finale, Principal theme only	Album M-449
Panis Angelicus (O Lord, Most Holy)	Orch.—Album M-300

B. FUGUE[1]

Bach: *"Little" G minor Organ Fugue*	7437
Passacaglia (Triple Fugue)	Album M-401
Toccata and Fugue in D minor	Orch.—8697 or Organ—18058
Ricercare in Six Voices	8660
The Art of the Fugue	Albums M-832 and 833
Triple Fuge in Eb major (St. Anne)	11-8528
Fugue à la gigue	10-1070
Prelude and Fugue in Eb major (St. Anne)	Album M-958
Handel: *The Messiah, Amen Chorus*	9125
Haydn: *The Creation: Achieved Is the Glorious Work*	11960
Mozart: *Adagio and Fugue in C minor, K.546*	12324
Requiem, K.626 No. 2, Kyrie Eleison	Album M-649
No. 9, Domine, Jesu Christe	Album M-649
Symphony No. 41, in C major (Jupiter) (K.551), Finale	Album M-584

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[1] Unfamiliarity with Motet and Madrigal literature is partly due to its inaccessibility. Recently, however, several authoritative anthologies have appeared. See Einstein: *The Golden Age of the Madrigal* (G. Schirmer, 1942), David: *The Art of Polyphonic Song* (G. Schirmer, 1940), Harris-Evanson: *Singing through the Ages,* Books I-II (American Book Co., 1940). Many of the more popular works are found in standard song books. See *Twice 55 Green Book* (C. C. Birchard and Co.), Nos. 117, 133, 139, 145, 146, 155, 156. Pinsuti's *Good Night Beloved* (No. 104), Garrett's *Oh My Luve* (No. 135) and Dykema's *To Shorten Winter's Sadness* (Brown Book, No. 157) are in the same vein. One of the best 19th century examples is in Sullivan's *Mikado*: *Brightly Dawns our Wedding Day.*

[2] Limited to recorded works. Among other major fugal works are Bach: *Well Tempered Clavichord,* Bks. I-II; Franck: *Prelude, Chorale* and *Fugue,* etc.

Weinberger: *Schwanda, Polka and Fugue*   7958
Dubensky: *Fugue for Eighteen Violins*   Album M-912
Bloch: *Concerto Grosso for Piano and String Orch.*, Finale Album M-563
    See Chapter VI (Sonata-Allegro form) for the use of the
    fughetta and fugato large forms.

C. CONCERTO (BAROQUE PERIOD)

1. GROSSO

Bach: *Brandenberg Concerto No. 5, in D major*   7863, 7864
    (Piano, Violin, and Flute)
Vivaldi: *Concerto Grosso in D minor, Op. 3, No. 11*   Album M-886
Handel: *Concerto Grosso, No. 1, in G major,*
    Op. 6, No. 1   Album M-808
    No. 5, in D major, Op. 6, No. 5   Album M-808
Bloch: *Concerto Grosso for Piano and String Orch.*   Album M-563
    (A contemporary treatment of the Baroque form).

2. SOLO

Bach: *Concerto No. 1, in D minor* (piano)   Album M-252
    Concerto in F major (*Italian*)   Album M-806
    Concerto No. 5, in F minor (Piano and Orch.)   Album M-786
Handel: *Concerto No. 1, in Bb major* (Oboe and Orch.)   12605
    Concerto No. 13, in F major (Organ and Orch.)   Album M-733
Boccherini: *Concerto in Bb major* (Cello)   Album M-381

D. CHORALE-ELABORATIONS

1. CHORALES

Bach: In *250th Anniversary Album*   Album M-243
  In *Program of Bach*   Album M-401
    (Freely transcribed for orchestra by Stokowski.)
  A Mighty Fortress   1692 Orch.
  Herzliebster Jesu (Now Let Every Tongue Adore Thee)   18166
Wagner: *Die Meistersinger, Church Scene* (Act I)

2. CHORALE-PRELUDES

Bach: *Organ Music*   Album M-616
    (Four Chorale-Preludes.)
  Christ Lay in the Bonds of Death   7437 Orch.
  Fervent Is My Longing   14927 Organ
Franck: *Chorale No. 1, E major*[1] }   Album M-695 Organ
    Chorale No. 3, A minor }

E. MOTET. See discussion of *Ave Verum Corpus* on p. 69.

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[1] The last works of the three great masters (Bach, Brahms and Franck) were chorale-preludes. Mendelssohn's *Sixth Organ Sonata* contains an elaborate chorale-prelude.

F. MADRIGAL

Monteverdi: *Hor che'l Ciel e la Terra*
   Lasciatemi Morire
   Zeffiro Torna
   Ardo
   Ohimè, dov'e il mio ben   M-496
   Chiome d'oro
   Il ballo delle Ingrate
   Lamento della Ninfa
   Ecco mormorar l'onde

Morley: *My Bonnie Lass She Smileth*
   I Though That Love   4316
   Now Is the Month of Maying

Sullivan: *The Mikado: Brightly Dawns Our Wedding Day*   Album C-26
   (A 19th century imitation of the madrigal style)

Wagner. *Die Meistersinger: Wach' Auf (Act III)*
   (A polyphonic part song)

How to Hear Polyphonic Music

Polyphony is the most difficult and delightful type of music to hear. It requires unusual concentration to follow simultaneous melodies, but once heard the reward is proportionate to the effort.

Begin by studying simple two-voice rounds and canons. It is generally agreed that the ability to follow *two* independent parts continuously is the limit of the human ear. With more voices only the general effect can be grasped, or the ear concentrates on different parts separately. The *primary aim* in listening is to be able to follow the most important line wherever it occurs. *Learn* the principal melodic idea, then try to follow it as the work is first played. This is difficult, and at first you will be able only to recognize thematic fragments, but gradually the germ-melody will be sensed as a thread running through the entire work. The next step, as in all listening, is to hear more and to hear it more clearly.

Remember that all contrapuntal devices are means, not ends, and consequently it is important to listen musically, not mathematically. Choral music is a good starting point, since the words help to individualize the separate melodic parts. An approach to linear listening might be made by hearing the following works in the order named:

Franck: *Violin Sonata in A major, Finale,* Pr. th. only   Album 449

Bach: *"Little" G minor Organ Fugue*   7437

Handel: *Concerto No. 1, in B♭ major* (Oboe)   12605

Wagner: *Die Meistersinger, Church Scene* (Act I)

Bach: *Fervent Is My Longing*   14927

Morley: *My Bonnie Lass She Smileth*   4316

THE SONATA-ALLEGRO FORM

DEVELOPMENTAL REPETITION

In Chapters I-V we have been discussing and hearing various designs based on the principle of repetition: the part-forms; the rondo; the variation and polyphonic procedures, including the fugue. One more type remains for consideration, the *Sonata-Allegro* form, as an example of developmental repetition.

The word *Sonata* (Italian *sonare*, to sound) is used in two ways: first, in reference to a group of three or four movements of prescribed design, and second, as the name of one of these movements. The former will be discussed in Chapter IX; but for the present we are concerned only with the *sonata-allegro* form as found in the first movement of the complete sonata.

The origin and growth of the sonata-allegro form are beyond the scope of this survey. It is sufficient to know that the form, as existing today, assumed definite outlines in the works of K. P. E. Bach (1714-1788) and Stamitz (1717-1757) and came to full maturity during the classic era under Haydn, Mozart and Beethoven. It should also be noted that the words sonata, symphony, concerto, trio, quartet, etc., all refer to the same group of related movements written for various instruments—solo, orchestral, or ensemble.

1. DESIGN OF THE SONATA-ALLEGRO FORM

The design of the sonata-allegro form is simple—the familiar ternary pattern greatly expanded and enriched. This explains its amazing vitality. It is probably the most satisfying and at the same time the most complex form in music. It is both durable and flexible, obvious and subtle, and, at its best, it achieves an almost perfect balance between unity and variety.

The three large divisions—statement, departure and restatement—are called, Exposition, Development and Recapitulation, respectively, and are organized thus:

I—*Exposition*

    1. Principal theme
    2. Subordinate theme ⎫ nearly related key[1]
    3. Closing section ⎭
    (In the classic symphony the exposition was repeated)

II—*Development*

    1. Principal or Subordinate theme or new material—foreign keys

III—*Recapitulation*

    1. Principal theme   ⎫
    2. Subordinate theme ⎬ Original (tonic) key
    3. Closing section   ⎭
       Coda (optional)

The determinant factors in the over-all form are *thematic* and *key contrasts*. The themes differ in character and key, and the difference between the three large divisions is also sharpened by contrasted tonalities. The Recapitulation may duplicate the Exposition or may be considerably modified. The *Coda*, beginning with Beethoven, is frequently quite long and important, being either a résumé of the entire movement (resembling a second development section) or an independent section based on new material. (See Beethoven, *Piano Sonata, Op. 2, No. 3*, first movement, and the Finale of his *Fifth Symphony*.)

Such is the skeleton which so many composers have clothed and vitalized. From the vast literature let us consider, briefly, examples of the Classic, Romantic, and Post-Romantic periods. Others will be presented in connection with the complete sonata form (Chap. IX).

As an example of the classic period let us hear the first movement of Haydn's *Symphony in D major, No. 101 (B & H No. 104) (Clock)*, written in 1794. It is so named from the accompaniment figure in the second movement, suggestive of the regular ticking of a clock. The symphony opens with a short but impressive introduction in the minor mode, whose initial figures follow the scale line and foreshadow the principal theme. The subordinate theme is a lively melody in the dominant key, offering little contrast in mood to the principal theme. The introduction and two themes begin thus:

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[1] In the pre-classic sonatas the second "theme" was defined chiefly by a change of tonality. This is also true of some later works. (See the first movement of Haydn's *"Surprise"* and *"London"* Symphonies, the finale of Mozart's *Symphony No. 39, in Eb major, K.543*, and Beethoven's *Symphony No. 7*) Some theorists even deny the thematic dualism of the form, contending that it is constructed of a number of equally important thematic members. This seems hardly in accord with musical literature. Note also that the codetta or series of codettas after the second theme is called a closing section—not closing "theme."

Ex. 58.

The introduction[1] is characteristic of the early classical symphony, suggestive of the early *French Overture,* which began with a short introductory movement in slow tempo (see Chap. VII).

From this simple material Haydn creates a brilliant movement in sonata-allegro form, whose structure may be outlined thus:

I—*Exposition*
  1. Pr. th.: two statements (each a period).
     Transition beginning with third statement of Pr. th.
  2. Sub. th.: phrase (extended).
     Codetta (for Closing Section).
     Exposition repeated.

II—*Development*
  Sec. I: based on Sub. th.
  Sec. II: beginning with inversion of Pr. th.
  Sec. III: descending arpeggio figure over stationary bass.
  Sec. IV: retransition, based on Sub. th. *Pause.*

III—*Recapitulation*
  1. Pr. th.: two statements as before—the second one modified.
     Transition new, based on Sub. th.

---

[1] Although not usual, the introduction appears in one or more symphonic works of practically all composers from Beethoven onward.

2. Sub. th.: new version—first announced in bass (transposed to D major)
Final cadence evaded and led into
Coda: based on Pr. th.

The similar mood and style of the two themes suggest the early pre-classic form of K. P. E. Bach and Stamitz, although the two themes differ melodically more than is the case in the earlier form. Note that the development is *sectional* in form; that is, it is made up of a series of passages differentiated by material and treatment, but not separated by distinct cadences. This is characteristic of the development, as we shall note in other works.

This movement is a clear, simple and regular example of the sonata-allegro form, because it contains two themes in contrasted keys, a development of the material and a repetition of the themes in the tonic key.

Our next example from the romantic period is Schubert's familiar *Symphony No. 8 in B minor*, best known as the *Unfinished Symphony* because Schubert wrote only the first two movements (1822). Why he failed to complete the symphony is not clear. The manuscript was lost for a number of years, and the first performance did not take place until 1865.

The thematic material of the first movement is simple. The principal theme, sung by the oboe and clarinet, is introduced by a phrase in the bass, which, later, is important thematically. The lovely second theme is very familiar.

Ex. 59.

Album M-319

The form is regular, except that Part II of the subordinate theme is a development of its third measure. The key of the subordinate theme is also unusual. When the movement is in the minor mode the subordinate theme is normally in the *relative* (major) *key*. Here it is

in the submediant key—G major. In the Recapitulation, of course, it is transposed to D major. A coda based on the introductory or "motto" theme concludes the movement. The work is perhaps the best symphonic expression of the early romantic era.

2. Post-Romantic Modifications

It is obvious from this example that the design of the *Sonata-Allegro* form (as used by Haydn) changed little during the Classic and early Romantic periods. It was *content* rather than form that altered. Apparently most of the experimental impulses were transferred to the new *Symphonic Poem*. (See Chap. VII.) In the Post-Romantic period, however, two composers did make notable contributions to the structure of the first-movement form, namely, Brahms and Sibelius.

To Brahms we owe the addition of a *Basic Motive*, either first announced alone, or in combination with the principal theme.[1] In both cases the principal theme and basic motive are complementary and form a unified thematic whole. Brahms uses this device in his first three symphonies, thus:

Ex. 60.

[First announced alone in the introduction and quoted in the second movement.]

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[1] This procedure is foreshadowed in the first movement of Beethoven's *Piano Sonata, in Eb major, Op. 81a.*

Basic motive
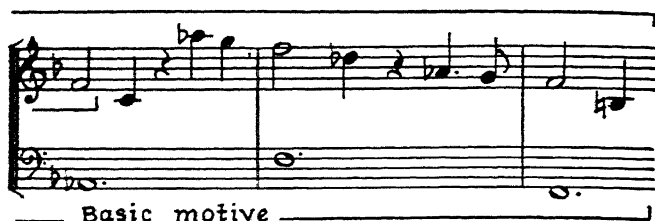
Brahms' treatment of these dual themes is masterly. They provide the underlying warp upon which he weaves his tonal tapestry—yet their use is so subtle that only careful and repeated hearing will reveal their presence. His contribution to the sonata as a whole will be discussed in Chapter IX.

It remained for Sibelius, however, to give the first-movement form new meaning by radically altering its structure.[1] This he did by changing the character and treatment of his thematic material. In place of definite, clear-cut, self-contained themes, he used short, pregnant "germ" motives, arranged in a new order. Symphonists, including Brahms, had presented each theme as a whole and "developed" it by dismemberment. as it were. Sibelius employed the opposite procedure by welding thematic fragments into a unified whole. His work achieves its homogeneity by rhythmic and harmonic synthesis. What one feels most is an extraordinary clarity and economy of workmanship. His exposition is somewhat fragmentary: the development, a long crescendo (often over a "ground-bass"), and the recapitulation, the first complete statement of the thematic material in its ultimate form and proper prospective.

This fresh approach to the first-movement form is both stimulating and perplexing to the listener. Its full meaning can only be grasped if the underlying plan is thoroughly understood. It is as logical and satisfying as the older and more conventional structure, but it demands a new aural orientation.

The first movement of *Symphony No. 2, in D major, Op. 43,* written in 1901. illustrates these new structural tendencies. Like Schubert's *Unfinished Symphony* it begins with an introductory passage of considerable thematic importance:

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[1] See two important references on his treatment of the sonata-allegro form: Meyer: "Sibelius, Symphonist," *Musical Quarterly,* January, 1936; Gray: *Sibelius. The Symphonies,* (Oxford University Press, 1935).

Ex. 61.

This is used as an accompaniment for a short woodwind phrase:

Ex. 62.

followed by a series of fragmentary motives, beginning thus:

Ex. 63.

This comprises the thematic material of the movement. A short coda, based on the introductory chord figure, closes the exposition, which is not repeated. The development begins with motives (d), (e) and (f) and builds up in a long crescendo to the Recapitulation. The remainder of the movement parallels the Exposition, transposed to the tonic key. The movement closes with the Coda, heard before.

In spite of its apparent lack of continuity, especially in the Exposition, the entire movement possesses extraordinary unity, based on an inner logic of its own. This is one of the mysteries of Sibelius' style: his success in welding disparate fragments into a unified whole.[1]

In addition to Brahms' use of a basic motive and Sibelius' synthesis of motives there are other variants of the sonata-idea which deserve mention:

(1) *Transposition of themes*
   This is especially striking when the Recapitulation begins in a foreign key. (See Mozart, *Piano Sonata in C major, K.545*. The principal theme returns in the subordinate key, F major.)

(2) *Polyphonic texture*
   A fughetta or fugato is incorporated into the structure. See Mozart, *Jupiter Symphony, K.551*, Finale, five-voice fugato as coda. Fughetta as principal theme, Mozart, *String Quartet, K.387, Finale, Overture* to the *Magic Flute* and Smetana *Overture* to *The Bartered Bride*. Bethoven, *String Quartet, Op. 59, No. 3*, Finale, practically a fugue in sonata-allegro form; *Sonata, Op. 101*, Finale, fugal development section: *Sonata, Op. 110*, Finale, subordinate theme. See also Beethoven, *Symphony No. 3*, trio, *Symphony No. 9*, Scherzo and *Sonata Op. 10, No. 2*, Finale, as examples of free polyphony. The principal theme of the Finale of Franck's *Violin Sonata* is canonic.

(3) *Middle Theme in, or instead of, development section*
   See Schumann, *Symphony No. 4, Op. 61, Adagio*, new thematic member substituted for development section; Brahms, *Rhapsody in G minor, Op. 79, No. 2*, new middle theme in development section.

(4) *Double Subordinate Theme*
   See Mozart, *Piano Sonata in F major, K.533*, first movement. (The whole sonata is polyphonic in character); Beethoven, first movements of *Piano Sonatas, Op. 2, No. 3* and *Op. 7*.

(5) *The Concerto-Allegro*
   The first movement of the classic concerto often contains *two* expositions: the first for orchestra and the second for the solo instrument with accompaniment. See Beethoven *Piano Concertos, Nos. 1, 2, 3* and his *Violin Concerto*; Mendelssohn, *Violin Concerto*; Brahms, *Piano Concerto, No. 1* and *Violin Concerto*. The solo instrument sometimes participates at the beginning. See Beethoven, *Piano Concertos Nos. 4 and 5* and Brahms, *Piano Concerto No. 2*. The cadenza for the solo instrument (preceding the Coda) also lengthens the form. It is without structural significance.

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[1] This process is precisely the opposite of that employed by K. P. E. Bach in his sonatas and by Ravel in his *Bolero*, although the latter is not, of course, in the first-movement form.

(6) *Recapitulation without Principal Theme*
The development leads directly into the subordinate theme: See Dvořák, *Carneval Overture, Op. 92*; Smetana, *Overture* to *The Bartered Bride* and *String Quartet*, first movement: Beethoven, *Leonore Overture No. 2*; Mendelssohn's *Song Without Words, No. 5*, and the first movement of Chopin's *Sonatas Op. 35 and Op. 58*. Very rarely the subordinate rather than the principal theme is omitted in the Recapitulation. See Finale of Franck, *Symphony in D minor*.

(7) *The Miniature Sonata-Allegro*
All divisions of form reduced to minimum. See Beethoven, first movement of *Piano Sonatas, Op. 79 and 101* and Ravel, *Sonatine*. All these variants of the sonata-allegro form illustrate its flexibility. For additional details see Goetschius: *The Larger Forms of Musical Composition* (pp. 182-220) (G. Schirmer. 1915).

3. THE SONATINE-FORM

The *Sonatine-form* is the most important variant of the sonata-idea. The term does not mean a small sonata but simply a sonata-allegro *without* a development section. Its length and tempo vary considerably. A short retransition leading back to the recapitulation is substituted for the development section.

One of the most familiar examples of the *Sonatine-form* is the second movement of Schubert's *Unfinished Symphony*, whose structure may be outlined thus:

Ex. 64.
    I—Exposition
        Pr. th.: three-part (E major).

Andante con moto   Album M-319

refrain

        Sub. th.: period-group (C♯ minor to C major).

        Retransition on C major chord, leading to—
    II—Recapitulation
        Pr. th.: three-part (E major).
        Sub. th.: period group (A minor to E major).
        Coda—based on refrain and transition to Sub. th.

Emphasis has been laid on thematic treatment, but ever since the *Concerto Grosso* the key scheme has also been an important determinant of the sonata structure. Beginning with Beethoven (See *"Waldstein" Sonata, Op. 53*) composers have experimented with new key relationships, and there is a tendency among contemporary composers to obtain contrast and clarity through keys rather than through themes. The Russian composer, Scriabin, is responsible for many innovations along these lines. His thematic material was frequently dependent on a harmonic scheme based on a single "chord" of his own invention. Consequently his germinal material tended to be "motival" rather than thematic. In this respect he resembles Sibelius.

To summarize: both the classical and the contemporary *sonata-allegro* forms are based on three factors. In the classical sonata they were the tonal scheme, the structural scheme and the opposition of themes (dualism). Contemporary works stress chord rather than key contrast, the intensive treatment of one theme (not dualism), and the organic evolution of the theme. (See Sibelius' *Fourth Symphony*.) In other words, the expansion, not the dissection of thematic material. Thus *organic evolution* is the basic element of the sonata-allegro form today.[1]

This completes our survey of the principle of *Repetition* as found in the simple and compound part-forms, the rondo and variation-form, polyphonic compositions and the sonata-allegro form. Beginning with Chapter VII we shall discover how the principle of *contrast* is used to provide the variety which is so essential to structural balance, especially in large works. What we have heard thus far should serve as a basis for an extension of our hearing and understanding.

The following additional works are suggested for hearing, as illustrative of the *sonata-allegro* form in various periods and styles. Unless otherwise indicated, reference is always made to the *first movement* of each work. The list will be supplemented in Chapter IX.

RECORD LIST

1. SONATA-ALLEGRO FORM

A. CLASSICAL PERIOD

Haydn: *Sym. No 100, in G major (Military)*   Album M-472
     String Quartet in C major, Op. 76, No. 3 (Emperor)   In Album M-526
Mozart: *Serenade, K.525 (Eine kleine Nachtmusik)*   { Album M-364
                                                        or M-428
     Quintet for Clarinet and Strings, K.581   Album M-452
     Symphony No. 41, in C major (Jupiter) (K.551)   Album M-584
     (First, second, last movements. Note polyphonic Finale.)
     Symphony No. 40, in G minor (K.550)   { Album M-293
     (First, second, last movements. Note contra-   or Album M-631
     puntal texture of the Developments.)
     Overture to *The Magic Flute*   15190
     (Based on French Overture; i.e., slow introduction followed by fugal
     allegro. Final slow movement omitted.)

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[1] Dr. William S. Newman (Western Reserve University) has done pioneer work in tracing the growth of the sonata idea.

Beethoven. *Symphony No. 5, in C minor, Op. 67* { Album M-245
 (Note recurrent rhythmic motto.)   } or Album M-640
Violin Concerto, in D major, Op. 61   Album M-325
Egmont Overture, Op. 84   7291
 (Note long, independent coda.)
Piano Sonata, Op. 13 (Pathétique)
Violin Sonata No. 9, in A major, Op. 47 (Kreutzer) Album M-260

B. ROMANTIC PERIOD

Weber. *Oberon Overture*   12043
Mendelssohn: *Midsummer Night's Dream Overture, Op. 21* 11919, 11920
 Violin Concerto, in E minor, Op. 64 .   Album M-531
 Scherzo in E minor, Op. 16, No. 2   18100
 Development based on rhythm of introduction and new material.
Chopin. *Sonata No. 3, in B minor, Op. 58*   Album M-548
 (Note omission of Pr. th. in Recapitulation.)
Schumann: *Symphony No. 1, in B♭ major, Op. 38*
 (Spring)   Album M-655
Schubert: *Quartet No. 14, in D minor (Death and*
 the Maiden)   Album M-468

C. POST-ROMANTIC PERIOD

Smetana: *Bartered Bride Overture*   1555 or 4498
 (Note fugal Pr. th. and its omission in Recapitulation.)
 String Quartet (From My Life)   Album M-675
 (Pr. th. omitted in Recapitulation.)
Franck. *Symphony in D minor*   Album M-300
 (Listen for double statement of Pr. th. in Exposition and its canonic
 treatment in Recapitulation. In the Finale the Recap. omits the Sub. th.
 and first codetta.)
Brahms. *Rhapsody in G minor, Op. 79, No. 2*   14946
 (Very concise Exposition repeated. Sec. IV of the Development is a
 new, though related, A B form, quasi *Middle th.*, merging into re-
 transition.)
 Second Piano Concerto in B♭ major, Op. 83 Album M-305
 (Second movement Middle th. at end of Development.)
Tchaikovsky· *Romeo and Juliet Overture*   Album M-347
Dvořák. *Symphony No. 5, in E minor, Op. 95* Album M-273
 (From the New World)
 (See Record List, Chapter IX.)
 Carneval Overture, Op. 92 (See Record List, Chap. VII) 13710
Grieg: *Violin Sonata No. 2, in G major, Op. 13* Album M-735
 (No transition between Pr. and Sub. th.)
MacDowell: *Piano Concerto, No. 2, in D minor, Op. 23* Album M-324
Barber: *Overture to School for Scandal*   11-8591
 (Sonata-allegro form)

2. SONATINE FORM

Brahms: *Symphony No. 3, in F major, Op. 90*, Finale Album M-341
 Symphony No. 1, in C minor, Op. 68, Finale Album M-470
 Symphony No. 4, in E minor, Op. 98, Andante Moderato Album M-730
Rossini: *Barber of Seville Overture*   7255
Tchaikovsky: *Overture* to the *Nutcracker Suite,* { Album M-265
 Op. 71a   { or G-5
 Symphony No. 6, Op. 74, Finale   Album M-85
Beethoven: *Symphony No. 8, in F major, Op. 93,*
 Scherzando   Album M-336

Chopin: *Sonata No. 3, in B minor, Op 58,* Finale   Album M-548
   Very broad form. Recapitulation contains *additional* irregular state-
    ment of Pr. th preceding coda.
Schubert: *Symphony No. 8, in B minor (Unfinished)*   Album M-319
   Andante con moto
Sibelius: *Symphony No. 2, in D major, Op. 43,*   Album M-272
   Tempo Andante, ma rubato
Smetana: *String Quartet No. 1, in E minor*   Album M1675
   (From *My Life*), *Largo sostenuto*
    Recapitulation abbreviated.

How to Hear the Sonata-Allegro Form.

The sonata-allegro form is one of the most important designs for the
listener, because of its frequency, if for no other reason. Its broad out-
lines are relatively easy to follow. Listen for the end of the Exposition
and the beginning of the Recapitulation. These are the key points of
the design: the "angles" formed by the three sides—statement, de-
parture, return. When these two points are recognizd the over-all form
will be clear. Study the themes. Remember that in large works the
themes themselves should be heard as *units*, similarly to the phrases or
periods of part forms. Detailed analysis (when desirable) should result
from repeated hearings.

The numerous variants of the form present special aural problems.
The one most easily heard is probably the Sonatine-Allegro form, be-
cause of its simplicity and brevity. It is a good introduction to the
larger form. The Concerto-Allegro is frequently encountered. Listen
first to clear-cut works of the Classical period. All other variants should
be approached with caution only after the normal form is clearly in
mind. They are cited chiefly for reference.

The following works, in the order listed, are suggested as an intro-
duction to hearing the Sonata-Allegro form:

Rossini: *Barber of Seville Overture* (sonatine)   7255
Mozart: *Serenade, K.525, (Eine kleine Nachtmusik)*   Album M-364
                   or M-428
Weber: *Oberon Overture*   12043
Mendelssohn: *Violin Concerto in E minor, Op. 64*   Album M-531

PART II

THE PRINCIPLE OF CONTRAST

FREE FORM

Both unity and variety are essential to formal balance; the first through repetition, the second through contrast. We are already familiar with the repetitive process; can we find any clues for the use of contrasting materials?

It has been stated that form is always free because it is voluntary and self-determined. Hence compositions either conform in general to suitable pre-existent designs or fail to do so. Most composers have written music of both types.

The non-conforming or relatively "free" one-movement forms are variously titled Overture, Symphonic Poem, Rhapsody, Fantasia, Toccata, etc., to mention only a few. All these works stress variety rather than unity. How is this done without impairing the coherence and continuity of the whole? Let us consider three or four principal types.

1. THE OVERTURE

First, a word of explanation. The *Overture* (French *ouvrir*, to open) originated in the short instrumental introductions (Sinfonias or Toccatas) of the early Italian operas, e.g., Monteverdi's *Orfeo* (1607). Later it assumed greater length and more definite form in the so-called *French Overture* of Lully (1632-1687) and the *Italian Overture* of A. Scarlatti (1659-1725). About 1750, however, these types of overtures became obsolete, and during the next hundred years instrumental music, including the overture, was dominated by the sonata-allegro form. Today we distinguish three general types of overtures:

(1) The French or Italian (three short, contrasting tempi).

(2) The Classical or Dramatic (sonata-allegro form).

(3) The Potpourri (free sectional form).

The first type is now associated with oratorio—chiefly because Handel's *Messiah* has outlived the operas of that period. The overture to *The Messiah* follows the French model, except that the final dance movement is quite appropriately omitted. It consists of a stately introduction followed by an allegro in fugal style. (See Chap. V.) The introduction to Mendelssohn's *Elijah* is similar except that the orchestral fugue is preceded by a *recitative*. The overture to Mozart's opera *Abduction from the Sereglio* illustrates the Italian type, while the one to *The Magic Flute* suggests the French pattern.

The second type includes both operatic and concert overtures based on the first-movement form (see Chap. VI) and requires no further comment here except to note that extraneous dramatic material is sometimes included. (See Beethoven's *Leonore Overture No. 3, Op. 72.* M-359, and Weber's Overture to *Euryanthe.*)

The third type is our immediate concern. It includes all operatic overtures, preludes, introductions, etc., in free sectional form, whose thematic material is taken from or related to the work to be introduced. It illustrates freedom of design by stressing contrast and variety.

Structurally the *Potpourri Overture* is the simplest type. In general it has no over-all design, although a gesture toward unity is sometimes made by repeating the first melody at the end. The overtures of the Gilbert and Sullivan (and many contemporary) operettas are examples. Even Wagner's magnificent *Die Meistersinger Vorspiel,* the last of the really great operatic overtures, belongs in this group. Here unity is secured through the definite *Recapitulation,* beginning with the famous combination of motives:

Ex. 65.

In the concert field, Brahms' *Academic Festival Overture, Op. 80,* is a similar example. Written in 1880 to acknowledge the degree of Ph. D. (University of Breslau), he calls it "a very jolly potpourri of students' songs à la Suppé." (12190)

A different type of organization is found in Rossini's *Overture to William Tell.* It is unified by a "program." Its four parts depict the pastoral life of the Swiss people, interrupted at the end by war. The melodies are not taken from the opera itself, and there is no relationship between the various sections, representing Dawn, The Storm, Thanksgiving, and The Call to Arms:

Ex. 66.
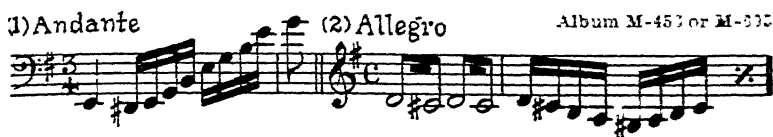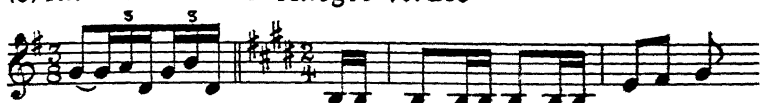
The last movement is the longest and the most highly organized. It is a first Rondo form, both themes being A B A designs. When the Principal theme returns, it is reduced to A and is followed by a long and brilliant coda.

The *Preludes* to certain works of Verdi and Wagner are an advance structurally. These Preludes (or Vorspiels) consist of short themes from the work, developed in symphonic style. While still belonging to the Potpourri type of overture, such introductions are obviously superior in design to an unrelated collection of pretty tunes. The Preludes to Verdi's *Aïda* and Wagner's *Tristan and Isolde* belong to this category. The form is sectional without any set pattern. The requisite unity is secured through thematic development, uniform style and possibly a return to the beginning. The texture is frequently polyphonic.

The *Tristan Prelude* is developed from four important motives used in the music drama:

Ex. 67.
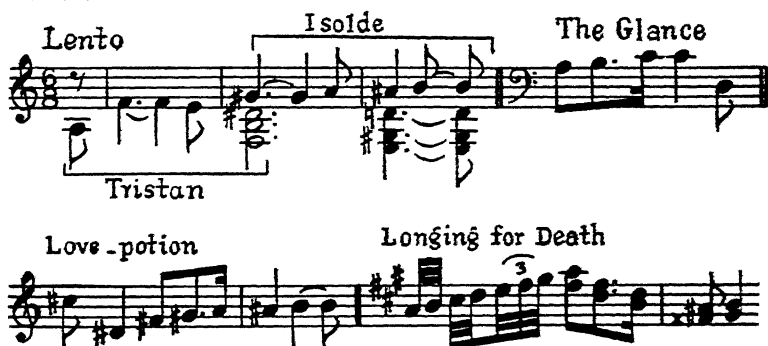
After a tremendous climax resulting from the combination of the first two motives, the first motive returns alone, and the Prelude closes with Morold's ominous motive in the bass as the curtain rises.

The *Aïda Prelude* follows similar lines, although it is much less rich in texture. The first climax is built on a combination of the two themes associated with Aïda and the priests of Isis, after which a return to the beginning is suggested.

There are innumerable small piano pieces called *Preludes* (e.g. Bach, Chopin, etc.), which are in various forms. Unless polyphonic, in texture they are generally in one of the small part-forms. (See Chap. I.)

2. THE SYMPHONIC POEM

The rise of Romanticism in the second quarter of the 19th century influenced music profoundly. One of its chief effects was to end the complete domination of the sonata-allegro form over instrumental music. Perhaps Beethoven's three *Leonore Overtures* and the *Ninth Symphony* pointed the way, but at any rate Berlioz, Liszt (and later, Strauss) discarded this pattern, which had been followed for almost a hundred years, and forged a new one-movement form in place of the four-movement classical symphony.[1]

Naturally the transition was gradual. Berlioz still used the four-movement pattern with several innovations (See Chap. IX.) It was not until Liszt that the new form took definite shape. The contemporary interest in program music was a very important factor. The stress was shifted from the abstract and absolute to the concrete and personal. Composers attempted to reproduce in music not only emotional states but to indicate their specific causes; they hoped to surpass Beethoven's "Impressions upon arriving in the country" (Sym. VI) by a description of the actual terrain. For the listener, such theorizing is important only as it gives an understanding of trends in music. Ultimately, music is only as good as it sounds, whether the composer has a story in mind or not.

The *Symphonic Poem* eludes precise definition. Each one is individual and unique. One can only say it is an orchestral composition of considerable length that seeks to portray a sequence of literary or pictorial ideas. Obviously its design must be flexible and free. In this respect it resembles the potpourri type of overture. But it often exceeds the limits of one movement and suggests a series of movements, as in Rossini's *William Tell Overture,* which is actually an early example of a nineteenth century *Tone-Poem,* as it is sometimes called. Furthermore Debussy's *Prelude to the Afternoon of a Faun* is usually regarded as belonging to this genre although not so titled, while Stravinsky's concert version of the ballet *Le Sacre* more nearly approximates a miscellaneous suite. Hence the selection of any "typical" symphonic or tone poems for hearing and analysis is difficult.

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[1] New forms are not always essential for new music. however. Schubert's *Unfinished Symphony,* in strict sonata form, is much fresher than Saint-Saëns' *Danse Macabre* in free form

Perhaps a good choice would be Richard Strauss' *Till Eulenspiegel's Merry Pranks, Op. 28,* which is certainly the most delightful and possibly the most masterly of the group of symphonic poems (1890-1900) that established his reputation as a great Post-Romanticist. Strauss himself speaks of it as a Rondo "in the old roguish tradition" or "after an old rogue's tale." Whether the reference to the rogue refers to the form or to the tradition is not quite clear. At any rate, the design resembles a rondo, and the story is based on an old German legend about a wandering mechanic of the fifteenth century.[1] The thematic material is simple: two short motives suggestive of different sides of Till's nature, beginning thus:

Ex. 68.

11724, 11725

(A) Slow   (B) Fast

These two themes are heard consecutively in the opening measures. The second leads to a climax and a sudden pause before Till's pranks begin. Just at this point the clarinet introduces a saucy variant of Theme A, in diminution which will assume considerable importance later:

Ex. 69.

(C) fast
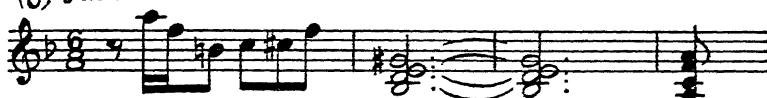
variant of (A)

Since we now know our hero, thematically at least, we are ready to follow his various adventures—first, in the market place; then, as priest, lover, and mocker, until finally Justice overtakes him and he is tried and executed.[2] As an Epilogue, we hear once more Theme A, its early promise now fully realized; there are suggestions of Theme B, a pause, and the end comes suddenly with a final impudent gesture from the immortal Till.

As regards its design: Does it approximate the rondo-form, and if it does, why is it a "free" form? The first question is difficult to answer without the aid of the printed score—but if genuine, the design should certainly be audible as well as visible. The work may be divided into eight large divisions, thus:

---

[1] The resemblance to our own contemporary "Charlie McCarthy" is striking, but Till Eulenspiegel was also a meistersinger! The guild of the Meistersingers, an amateur organization of which Hans Sachs was the most famous member, was founded by Von Meissen in 1311, and its last member died in 1876.

[2] Compare with Beethoven's *Egmont Overture* and Berlioz' *Fantastic Symphony,* in both of which the protagonist was executed.

These divisions can be recognized by changes of style and tempo. The real rondo-movement begins in Division II. Divisions III-IV-V each end with some version of the double principal themes. (Listen, for example, to the climax of Division IV based on an augmentation of theme A.) Division VI, which begins with the tuneful "street Song"

Ex. 70.

Allegretto

is largely transitional until the return of theme B, alone, in the horn, which marks the beginning of the Recapitulation section. For a short time Division VI parallels Division II, but it soon goes its own way and reaches a tremendous climax. There is a sudden pause, broken only by the roll of the kettledrum, leading to Division VII.

If this analysis is correct it would indicate that the term Rondo is used in the general sense only, meaning the recurrence of the Principal theme as established by the Recapitulation in Division VI. The key scheme also aids in this over-all design—as Divisions I-II are in the tonic key, Divisions III-IV-V in foreign keys, and Division VI-VII-VIII again the tonic tonality.

As regards the second question (whether it can be considered a "free" form) its flexibility would seem to warrant such a classification. It also resembles the variation form—but these general similarities are often found in the Symphonic Poem, the structure of which is likely to resemble either the variation, rondo or even sonata-form.

To the inquiring listener such an explanation of Till's musical anatomy may seem somewhat complicated. It may be; but after all, why did his creator call him a rondo as well as a rogue? Furthermore, it was never claimed that a *Symphonic Poem* was as easily grasped as a folk song, although it is much more exciting. So the listener is advised once more to relax, hear this magnificent music often, and learn to recognize *Till* himself no matter in what disguise. Soon the eight large divisions will be recognized—and after that the details are comparatively easy.

3. The Rhapsody

The Rhapsody is another "free" form written either for orchestra, a solo instrument or both. Titles may be misleading: some Rhapsodies are in well-defined forms—while others are quite vague in design. The word itself has an interesting history. It is derived from two Greek words, one meaning *to sew* and the other *a song.* Hence a Greek Rhapsodist was a professional chanter of epic poetry: one who sewed songs together. Liszt first used the term in connection with music. His fifteen *Hungarian Rhapsodies* (1853-54) were probably inspired by Schubert's *Divertissement à la Hongroise, Op. 54,* which he admired greatly. Since Liszt, a number of composers, including Brahms, have adopted the title.

Perhaps the best-known American work of this genre is Gershwin's *Rhapsody in Blue* (1924) for Jazz Band and Piano, available for orchestra (Album M-358) and for two pianos (Album M-517). There is also a recording by Paul Whiteman, for whose band the work was originally written (35822). It is built chiefly on two themes, the one announced at the beginning and the other more famous one:

Ex. 71.[1]
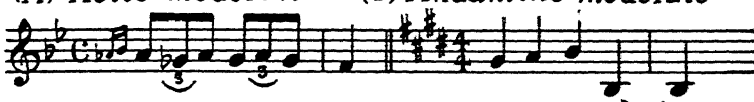
In addition there are a number of subsidiary motives. Although played without interruption, the work falls naturally into three divisions or movements based on Theme (A), a slower lyric section devoted to Theme B, and a rapid finale using the most important thematic fragments from the entire work. Like Strauss' *Till* it closes with a repetition of its opening measures, making a kind of circular form. Unlike *Till*, however, the first theme is simply stated—not elaborated—in closing.

Structurally the music agrees with the popular conception of the title. It has the flavor and stimulation of a brilliant improvisation. At its best it is spontaneous and delightful, but it is often shortwinded and rather aimless. The second theme is the only sustained melodic line. As announced by the orchestra it consists of three similar phrases (incomplete cadence) which lead back to a double repetition by both piano and orchestra Such continuous repetition, even though varied, is hardly constructive musical thinking. This is typical of the bulk of the work. It is delightful music, but its design is inconclusive, and its survival will probably be due to sensuous charm rather than structural strength.

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[1] Gershwin "Rhapsody in Blue" reproduction used by permission of Harms. Inc., Copyright 1924.

Like large buildings, long compositions require a strong formal skeleton, or they collapse under their own weight. There has been some criticism of the longer Strauss works on this ground. Some composers—Bach, Mozart, Beethoven, Wagner and Brahms—have had a predominant sense of musical architecture; others, e.g., Chopin, Schumann or Debussy, have been concerned with the immediate rather than the ultimate effect. Both types fill an important demand in satisfying aesthetic desire; their aims are similar, their techniques different.

4. THE FANTASIA

Freedom of design is not confined to orchestral works. Many compositions for solo instruments follow no set pattern. Conspicuous among them is the *Fantasia.*

As the name indicates, the *Fantasia* is a style of composition rather than a form. Originally, in the 17th century, applied to an early type of instrumental fugue, it gradually came to mean a kind of improvisation preceding the fugue proper.[1] Beginning with the classical period it was associated with instrumental compositions in the homophonic style.

Bach excelled in the type used as a fugal introduction; e.g., the *Fantasia* preceding "The Great" *G minor Organ Fugue,* the *Chromatic Fantasy* linked with the fugue of the same name, and many others. All are sectional and episodic in form. Mozart also used the term. See his *Fantasia in D minor,* K.397, which is hardly more than two unrelated movements, *Adagio* and *Allegretto.* (In Album M-483.)

Chopin's *Fantasia in F minor, Op. 49,* is one of the best examples of the 19th century use of the term. It begins with a sombre march announced in the bass and answered in the treble:

Ex. 72.

Tempo di marcia (Grave)

8250, 8251

The first part consists of four statements of the initial phrase, all ending with a complete cadence in the tonic key—a phrase group formation. A new sequential phrase (repeated) provides material for Part II. It is rounded off by a codetta which ends with a reference to the initial bass theme. This first martial division is an independent A B form. It never returns, and (in relation to the whole composition) appears somewhat introductory in character.

The march is followed by a transitional phrase (repeated in sequence) which leads to the main division, beginning:

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[1] The various solo improvisations in a contemporary jazz "jam session" resemble both the variation and fantasia idea.

Ex. 73.

New thematic scraps are added as the whole division reaches a magnificent climax and ends with a strong cadence. A crisp coda is added, whose exultant marching bass is in sharp contrast to the sombre opening march:
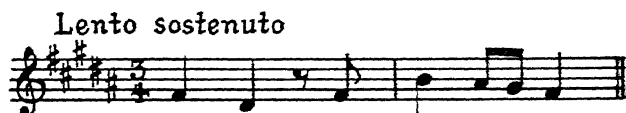
Ex. 74.

(Bass in octaves)

The final cadence of the coda is abruptly evaded, and a transitional passage leads back to a partial repetition beginning with Ex. 73, in a new key. The climactic portion is omitted, and the section ends quietly but inconclusively.

The mood and tempo change; there is a brief slow movement like a lull in a storm:

Ex. 75.

It is a perfect little A B A form—each part only a phrase in length. This section pauses on an incomplete cadence. Suddenly the storm breaks again, in the transitional passage heard before. The whole division, beginning with Ex. 73, occurs once more in a new key. It is interrupted by a vigorous statement of Ex. 74. The ending is built of a figurated expansion of the Bb major chord, closing with two emphatic chords like an affirmation. To summarize:

    Div.   I: Slow march in minor, A B form. (Introductory)

    Div. II: Free fantasia leading to climax. Coda. (Partially repeated, omitting climax)

Div. III: Slow movement, A B A form. (Quasi Trio)
Div. IV: Repetiti n of Div. II. (new key)
      (Ending includes brief reference to Div. III)

This *Fantasia* will repay careful analysis through repeated hearings. In spite of its apparent freedom, unity is achieved by its closely knit structure. Precisely how is this done? Largely by judicious repetition. A glance at the summary will show that its form approximates the *Song-Form with Trio*; that is, a compound A B A design. The kernel of the composition is undoubtedly Division II; the slow Division III provides contrast, after which Division II is repeated as Division IV. The rhapsodic character of Division II-IV is always logical. Free structure does not necessarily mean loose structure: Chopin rides the storm —and is never lost in it.

Considerable attention has been given to this composition because it is an excellent example of freedom through discipline. It sounds like an improvisation, but it can be analyzed as strictly as a fugue. Structurally it is superior to Liszt's well-known *Hungarian Rhapsodies*.

Many other one-movement "free" forms might be cited, but it is hoped that the Potpourri Overture, the Symphonic Poem, the Rhapsody and the Fantasia are sufficiently representative to enable the listener to cope with the additional examples cited in the following record list or any others that he may encounter.

RECORD LIST

A. POTPOURRI OVERTURE

Brahms: *Academic Festival Overture, Op. 80*	12190
Wagner:[1] *Rienzi Overture*	{ 6624, 6625 { or Album M-569
Tannhäuser Overture	Album M-530

(Four sections: The Pilgrims' Chorus; Venusberg Music; Hymn to Venus; Repetition of the Pilgrims' Chorus.)

Lohengrin Prelude	{ 6791
(Motive development)	{ or Album M-308
Rhinegold Prelude	9163
(Motive development)	

Die Meistersinger Overture   Album M-731

(Suggests sonata-allegro form, the exposition consisting of three themes, the development of the Eb Major Section, largely based on the diminution of the principal theme, and the recapitulation repeating the first two themes only)

Parsifal Prelude   Album M-514

(Three sections suggesting large ternary form: the Eucharist motive, repeated, the Grail and Faith motives, the Eucharist motive, new version.)

Rimsky-Korsakov: *La Grande Paque Russe, Op. 36*   Album M-937
(*Russian Easter Overture*)

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[1] The available works of Wagner are listed chronologically for comparative study.

Schuman, William *American Festival Overture*   18511
    (In three sections; first and last similar, middle section
    fugal.)

Dvořák: *Carneval Overture, Op. 92*   13710
    (A curious variant of the sonata-allegro form. Before the
    development, a short pastorale in slower tempo is inserted.
    The recapitulation omits the second theme and closes with
    a brilliant coda.)

Von Suppé: *Poet and Peasant Overture*   { 11986 or 35797
                                                { or Album M-746

Nicolai: *The Merry Wives of Windsor Overture* { 11836 or 12533
                                                { or Album M-746
    The literature of this type is very extensive. See also the
    overtures to the Gilbert and Sullivan operettas, included
    in the complete Victor recordings of these works, and also

Von Suppé: *Favorite Overtures*   Album M-746

B. SYMPHONIC AND TONE POEMS

Liszt: *Les Préludes* (*Symphonic Poem No. 3*)   Album M-453
    Resembles set of variations on two themes depicting love,
    struggle, pastoral peace, war and attainment. Contains
    twelve sections: 4-9-12 are restatements of Pr. th.

Saint-Saëns: *Danse Macabre*   14162
    (In free form, consisting of three sections: (1) introduc-
    tion, (2) fantasy on two alternating themes which are
    combined in a final statement, (3) coda.)

Omphale's Spinning Wheel, Op. 31   18358
Rachmaninoff: *The Isle of the Dead, Op. 29*   Album M-75
Smetana: *The Moldau* (No. 2 from *My Country*) ⎫
   Bohemia's Meadows and Forests   ⎬ Album M-523
    (No. 4 from *My Country*)   ⎭

Dukas: *The Sorcerer's Apprentice*   7021
Sibelius: *The Swan of Tuonela* (No. 3 of *Lemminkäinen*
   Legend), *Op. 22*   17772
   Finlandia, Op. 26, No. 7   7412 or 17701
    (Introduces two contrasting themes)
   Pohjola's Daughter, Op. 49   Album M-474

Loeffler: *A Pagan Poem, Op. 14*   Album M-876
Wagner: *Siegfried Idyll*   Album M-308
    Four large sections: Pr. th. and Cradle song, two motives
    from Siegfried developed, recapitulation with combination
    of motives.

Debussy: Prelude to the *Afternoon of a Faun*   17700
Schönberg: *Transfigured Night* (*Verklärte Nacht*), *Op. 4*   Album M-207
Strauss: *Death and Transfiguration* (*Tod und Verklärung*),
   Op. 24   Album M-217
    (Quasi sonata-allegro form. Six main sections: prelude;
    recollections of youth; struggle; love; death; transfigura-
    tion.)

   Don Juan, Op. 20   Album M-914
Respighi: *The Fountains of Rome*   Album M-576
   The Pines of Rome   11917, 11918
De Falla: *Nights in the Gardens of Spain*   Album M-725
Tchaikovsky: *Francesca da Rimini, Op. 32*   Album M-596
Gershwin: *An American in Paris*   35963, 35964

C. RHAPSODY

Liszt: *Hungarian Rhapsody, No. 2* {	Orch. 14422
(Two contrasted dances) {	6626 or 13831
Hungarian Rhapsody, No. 6	7276
(Four contrasted dances)	
Brahms: *Alto Rhapsody, Op. 53*	Album M-555
Rhapsody in B minor, Op. 79, No. 1 ⎫	
Large three-part form with trio ⎬	Album M-893
Rhapsody in E♭ major, Op. 119, No. 4 ⎪	
Group of complete song forms) ⎭	
Ravel. *Rapsodie Espagnole*	8282, 8283
Chabrier: *España Rapsodie*	4375
Rachmaninoff: *Rhapsody on a theme by Paganini, Op. 43*	Album M-250
Enesco: *Roumanian Rhapsodies, Nos. 1 and 2, Op. 11*	Album M-830
Roumanian Rhapsody No. 1 in A major, Op. 11	11-8515
(arr. for two pianos)	
Weinberger: *Czech Rhapsody*	11-8297

D. CAPRICE

Tchaikovsky · *Capriccio Italien, Op. 45*	6949, 6950 or Album M-632
Rimsky-Korsakov · *Capriccio Espagnol, Op. 34*	11827, 11828
Stravinsky. *Capriccio*	Album M-685

E. FANTASIA

Liszt. *Hungarian Fantasia* (orchestra)	In Album G-19
Moussorgsky: *A Night on Bare Mountain*—Fantasia	17900
Weber: *Hungarian Fantasia, Op. 35* (Bassoon)	20525
(Andante and Rondo)	
Vaughan Williams: *Fantasia on a Theme by Thomas Tallis*	Album M-769
(Contemporary use of concerto grosso technique)	
Chopin: *Fantaisie—Impromptu in C♯ minor, Op. 66*	6546 or 8239
(song form with trio)	
Polonaise—Fantaisie No. 7 in A♭ major, Op. 61	In Album M-353
(Quasi song form with trio Very free)	

F MISCELLANEOUS

Chopin · *Scherzos, No 1 in B minor, Op 20* ⎫	
No. 2, in B♭ minor, Op. 31 ⎬	Album M-189
No. 3, in C♯ minor, Op. 39 ⎪	
No. 4, in E major, Op. 54 ⎭	

All, except No. 4, approximate song form with trio, having a rapid opening movement, a contrasting slow section and a partial or complete recapitulation. No. 4 has no slow section, but a strong recapitulation. All portions in rapid tempo are sectional in form. Compare style and form with Beethoven and Mendelssohn scherzos. See also Vierne, *Symphony No. 2 for Organ, Scherzo* 11-8467.

Ballades: *No. 1, in G minor, Op. 23*	Album M-399

Quasi sonata-allegro; order of themes in recapitulation. Coda.

No. 2, in F major, Op. 38
Two themes, modified repetition of both. Coda.

No. 3, in Ab major, Op. 47
  Three themes arranged A B C B A, the last A being
  merged with the coda. A and B are fully developed part
  forms considerably extended. The second statement of B
  is partially transposed.
No. 4, in F minor, Op. 52
  Quasi sonatine form. Two themes, both fully developed
  part forms An elaborate retransition leads back from the
  coda of Th. II to the Recapitulation in which the Pr. th.
  is condensed while the Sub. th. is expanded. After a pause
  on an incomplete cadence, the work closes with a brilliant
  coda.

Schumann: *Toccata in C major, Op. 7*   14263
  Sonata-allegro form. Two well-defined themes, chiefly in
  group formation. Recapitulation abbreviated. Long coda.
Frescobaldi: *Toccata* arr. for orchestra   17632
Bach. *Toccata and Fugue in D minor*   orchestra 8697, organ 18058
   Prelude in B minor   7315
Mulet: *Toccata (Thou Art the Rock)*   11-8467
Debussy: *Arabesques*   18237
   No. 1, in E major
   No. 2, in G major
Delius: *On Hearing the First Cuckoo in Spring*   4496
Dai-keong Lee: Prelude and Hula   11-8452
Copland. *El Salón México*   Album M-546

How to Hear Free Forms

The listener is confronted with some difficult problems in hearing the
underlying designs of free one-movement forms. As already suggested,
the term "free" form is somewhat paradoxical except in the sense that
the over-all pattern does not conform to established designs.

Naturally the greatest aid to grasping the structure of such works
is through familiarity with the themes used. Once the listener can
recognize material heard before, the way is clear for fitting together
the thematic mosaic into a definite pattern. Recognition of repetition
is the basis of aural analysis. In some cases, e.g., the Liszt *Hungarian
Rhapsodies*, little if any repetition occurs, the movement consisting of
a series of contrasting dances. In most cases, however, there will be
some reference to previous material, usually to the first melody.

The second aid to hearing is recognition of sectional form. Specifi-
cally, sectional form consists of a series of units similar in style but
not conforming to any well-defined binary or ternary pattern. The de-
velopment division of the sonata-allegro form is perhaps the best illus-
tration of sectional construction. The bulk of polyphonic music is con-
structed similarly.

The following works, in the order listed, are suggested as an approach
to works in free form:

Von Suppé: *Poet and Peasant Overture*   11986 or 35797
Wagner: *Prelude to Lohengrin*   6791 or Album M-308
Sibelius: *Finlandia, Op. 26, No. 7*   7412 or 17701
Liszt: *Hungarian Rhapsody No. 2*   14422, 6626 or 13831
Chopin: *Ballade No. 2 in F major, Op. 38*   In Album M-399

CHAPTER VIII

THE SUITE-FORM

The French word *suite* in music originally meant a series of 17th and 18th century dances in the same key. As a form it was displaced by the classical sonata, but the idea of a group of related movements has continued under various names until the present time. Such multi-movement designs are examples of the principle of *contrast* achieved through connected but independent movements.

1. THE BAROQUE SUITE

The suite and the fugue were the outstanding instrumental forms of the contrapuntal period, as the sonata was of the classic period. It was important historically as the first form which combined several movements into a complete whole based on tonal relationship—an idea which was to be greatly expanded in the sonata. It also freed music from the prevalent ecclesiastical influences. The sonata was not an outgrowth of the suite, but rather of the early Italian opera overture. Both the suite and the sonata grew independently, nor was either form the result of conscious planning; they were shaped by constant use and experimentation.

The suite had its origin in the dance music of the Renaissance period. It reached its greatest popularity between 1650 and 1750, and was then superseded by the classical sonata simply because the latter was a more interesting and a better-balanced form. The essential dances of the suite were the *allemande, courante, sarabande,* and the *gigue.* Between the sarabande and the gigue were inserted several other dances; e.g., the *gavotte,* the *minuet, bourrée, polonaise,* and others. (See Digest of Form.) A prelude was occasionally substituted for the opening allemande and a lyric movement (called an *Air*) was often included. Suites were known by various names: when written for solo instrument with figured bass accompaniment they were called *sonatas* (*da camera*); for string or wind ensemble, *suites;* and when written for harpsichord they were known as *partitur* (Germany), *ordres* (France), or *lessons* (England). The terms "suite" and "sonata" were also sometimes used for solo compositions. The form used for the dances in the suite was almost invariably two-part, with the exception of the gavotte, bourrée and minuet, which were song-form with trio.

Among the outstanding composers of the form were Corelli (1653-1713), D. Scarlatti (1685-1757), Couperin (1668-1733), Rameau (1683-1764), J. S. Bach (1685-1750) and Handel (1685-1759).

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As an example of the form hear Bach's *Orchestra Suite No. 3 in D Major*, one of the four suites which he wrote for various instrumental combinations. No. 3 is scored for two oboes, three trumpets, tympani, and string quartet. It was originally called an *overture* because its first number is modeled on the French opera overture—a slow introduction and a fugal allegro, the final slow section being omitted, as in the overture to Handel's *Messiah*. (See Chap. VII and the Digest of Form.) This first movement is followed by four short pieces in the familiar binary and song-form with trio designs.

(1) The *Overture* is based on two contrasted themes developed in polyphonic style:

Ex. 76.

In Album M-339

The first theme is used as an impressive introduction and the second as a brilliant movement in the concerto grosso style. A condensed version of the introduction concludes the movement, in accordance with the design of the French overture.

(2) The second movement, for strings alone, is the familiar *Air for the G string*, which was transposed to C major by the violinist Wilhelmj to increase its effectiveness as a violin solo. Here, in the original key and register, the effect is totally different from the more familiar version. The movement gains immensely by the sustained string background. and is a simple binary form, each part being repeated.

(3) The ensuing *Gavotte* is typical. It really consists of two gavottes, each in A B form. A repetition of the first after the second establishes the regular song-form with trio pattern. In order to hear the form as a whole it is important to know that each part of each gavotte is also repeated. Thus the listener always hears a part repeated immediately. The movement is developed chiefly from the first motive. Note the relationship of *B* to *A* in each case:

Ex. 77.

(4) The *Bourrée* was the popular equivalent of the aristocratic Gavotte. Its anacrusis was shorter and its tempo more rapid. The one in the suite, like the Gavotte, is in binary form, but without the trio. It also is developed from the initial motives. There is a reference to *A* in the second half of *B*, which unifies the two parts but is not sufficient to establish triparte design. This was characteristic of the A-B dance form. Note that in the Air, Gavotte and Bourrée, *B* is twice as long as *A*—another typical feature of the old binary design.

Ex. 78.

A - period, repeated   B - phrase group

(5) The suite ends with the customary lively *Gigue*, also in two-part form:

Ex. 79.

A - double period

B - phrase group

This is a rather short suite. Other dances were usually included. Unity is obtained through the use of the same key and type of composition; variety, by contrasting movements.

Two delightful modern versions of old dances should be mentioned in connection with the baroque suite: a Debussy *Sarabande* (in Album M-102), which has been orchestrated by Ravel, and a *Pavane* (4456) by the young American composer Morton Gould.

Both works are sectional in design, thus differing from the pre-classic dances which were usually in binary form. The Debussy *Sarabande*, with its quaint, archaic harmonies, is in the spirit of the old Spanish dance. The Gould *Pavane*, on the other hand, is a saucy tune, suitable for whistling but hardly in the mood of the traditional slow and stately dance whose name it bears. It is built on a *basso ostinato* figure which is reminiscent of Järnefelt's *Praeludium* (4320) mentioned before. Compare the Gould *Pavane* with Ravel's *Pavan for a Dead Princess* (*Pavane pour une Infante défunte*) (9306).

Many contemporary composers have used the old dance forms. See, for example, the *Gavotte* in Prokofieff's *Classical Symphony in D major, Op. 25* (7196, 7197), and the *Minuet* in Ravel's *Sonatine*. Ravel also wrote an entire suite in the classic style, *Le tombeau de Couperin*.

2. THE CLASSICAL DIVERTIMENTO

As the first successful multi-movement form, the baroque dance suite served both as a vehicle for entertainment and for serious artistic expression. When it was replaced about 1750 by the sonata form, a new type of music for entertainment appeared, variously titled *Divertimento*, *Serenade, Cassation* or *Nocturne*. Written to be played out of doors by a small instrumental ensemble, it was conceived in a lighter vein than the sonata form, which served as its pattern. The number and type of the movements vary, but usually include both dance and sonata forms. This new type forms the connecting link between the early dance suites and the later symphonic ones. Although the form was most popular during the late 18th century, isolated examples are found during the 19th and 20th centuries.

Both Mozart and Haydn wrote many divertimenti, the best known probably being Mozart's serenade *Eine kleine Nachtmusik*, K.525, written for string orchestra. It begins with a brisk sonata-allegro, thus:

Ex. 80.

The movement is quite concise and easily followed. It ends with a short coda based on the Principal theme.

The second movement, entitled Romanza, is a second-rondo form based on the following themes:

Ex. 81.

(5) Pr. th.: A B A, Codetta.

The third movement follows the usual minuet pattern, beginning with a square-cut melody played by the violins in octaves, thus:

Ex. 82.

A :‖: B A :‖

Trio

A :‖: B A :‖
Menuetto da Capo

The fourth and final movement is a rondo of somewhat unusual design. It starts off gayly, thus:

Ex. 83.

Pr. th.

(1) Allegro

repeated period transition

(2) Sub. th.

period retransition

(3) Pr. th.: extended. Codetta. Repetition from beginning.
(4) Development based on Pr. th. (quasi sub. th. II).
(5) Sub th. transposed to tonic key.
(6) Pr. th. as in (3) Codetta. Repetition from development (4).
(7) Coda based on Pr. th.

This movement would probably be classed as a *Rondo-Sonata* (see Chap. III), but it has some unique features, e.g., the repetitions, and the development which (since it is based on the principal theme) leads directly to the subordinate theme. Thus the development is substituted for *both* the second subordinate theme and the first return of the principal theme in the recapitulation. Although the composer calls it a Rondo it is an equal blend of both the rondo and sonata forms. It illustrates perfectly the essentially free nature of form in the hands of a master. It is clear, logical, and convincing, yet unique in design.

The *Eine kleine Nachtmusik* as a whole follows the symphonic pattern. It differs from a string quintet in the number of performers used, and from a symphony in its instrumentation and brevity. Other works of this type often contain more and longer movements, approaching symphonic proportions. In fact some of Mozart's divertimenti are sometimes classed as symphonies, e.g., the *Haffner Serenata*, K.250, in seven movements.

Later composers have also used the form: the *Serenades* by Beethoven, Op. 8 and 25; by Brahms, Op. 11 and 16; by Tchaikovsky, Op. 48; and by Strauss, Op. 7 (for wind instruments). Contemporary composers have revived the form, e.g., Wagenaar's *Divertimento*, and Dohnányi's popular *Suite, Op. 19*.

3. THE MODERN SUITE

During the 19th and 20th centuries the suite appeared in several new guises. The first was the opera or ballet suite, consisting of excerpts from stage works. When made up of a series of dances it resembled in purpose the dance suite of the Baroque period, e.g., Tchaikovsky's *Nutcracker Suite*. The second was the modern symphonic suite, which contained elements of both the symphony and symphonic poem, e.g., Holst's *The Planets*. This second type corresponds most nearly to the divertimenti of the Classic era. Both types are written for orchestra. A third type—for solo instrument—might also be mentioned, e.g., Debussy's *Children's Corner* and MacDowell's *Woodland Sketches*. Their prototypes were Schumann's *Album for the Young* and *Scenes from Childhood* and, at a later period, Moussorgsky's *Pictures at an Exhibition*. Let us analyze aurally a characteristic suite of each type.

Tchaikovsky's *Nutcracker Suite*, Op. 71a, was drawn from his ballet of the same name. The story deals with a Christmas party during which the toys come to life and battle with an army of mice. When the Mouse King is killed the victorious Nutcracker turns into a prince charming, who takes the little heroine, Marie, to visit the land of the Sugar-Plum Fairy. While there, they are entertained by various dances which comprise the concert suite.

The work, consisting of eight numbers, was divided by the composer into three sections, the *Ouverture Miniature, Danses Charactérestiques*, and *Valse des Fleurs*. The vivacious little *Overture* is in sonatine form, based on the following themes:

Ex. 84.

Pr. th.
Allegro giusto

Album G-5 and M-265

sub. th.
dolce cantabile
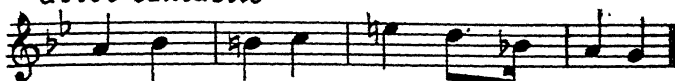
The second section consists of a group of characteristic dance forms:

(1) The toy *March* suggests the procession of dolls marching around the Christmas tree:

Ex. 85.

Pr.Song (A-B-A)
Tempo di marcia-viva   **Sub.Song (Trio)-A only**

Cello with flute obligato

Note that the trio is only a one-part form. The *da capo*, however, is complete.

(2) *Dance of the Sugar-Plum Fairy* is a dainty little three-part form:

Ex. 86.

Andante

A-double period

B-phrase group

A—repeated.

(3) *Russian Dance (Trépak)* provides a lively and vigorous contrast to its predecessors. It is also a ternary design:

Ex. 87.

Molto vivace

A-period, repeated

B-period
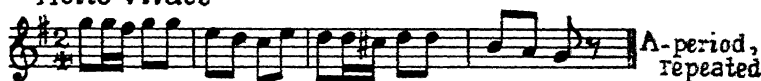
Retransition to—
A—first phrase only, quasi coda.

(4) *Arabian Dance* is a typical oriental dance based on the alternation of two phrases over a stationary bass. It is a group-formation with a coda based on phrase, 1, thus:

Ex. 88.

Phr. 1

Commodo   Phrase 2
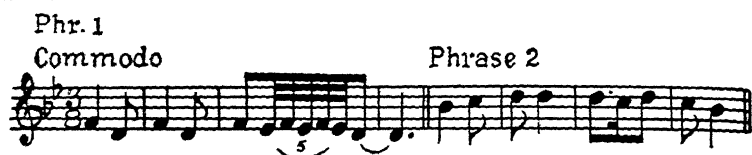
(5) In the *Chinese Dance* we return to the oriental atmosphere of No. 4, again over a stationary bass:

Ex. 89.

A. phrase, repeated

Allegro moderato

(8va Higher)

B. phrase, repeated
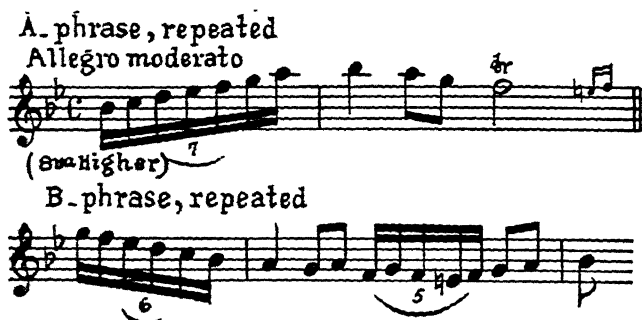
A—as before. Coda.

(6) *The Dance of the Mirlitons* (toy pipes) suggests a little polka. Its design is A B A C A, based on the following material:

Ex. 90.

A- phrase group

Andantino   B- phrase

C- period, repeated
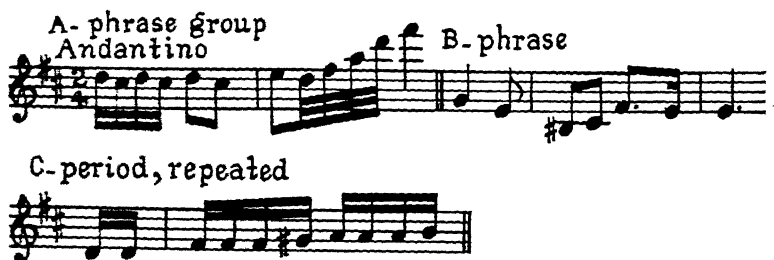
It could be classified either as a five-part form or a song form with trio. In the latter case the trio and *da capo* would be only one-part forms.

The third and last section of the suite is the familiar *Waltz of the Flowers*. It opens with a long introduction based on the principal melody. The over-all design is a three-part form with trio, using the following material:

Ex. 91.

Pr. song A B A
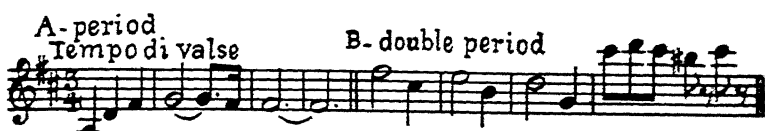
Sub. song (Trio) A B A
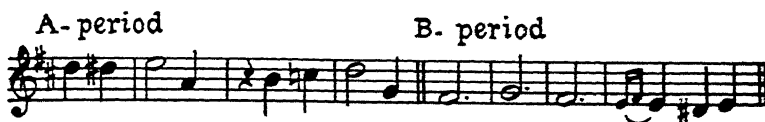
Pr. song }
  A B A } Final A as coda.

Rimsky-Korsakov's *Scheherazade, Op. 35* (written in 1888) illustrates the second type of modern suite. It is based on the story of the *Arabian Nights*, from which the composer has selected four episodes treated as separate symphonic movements.

(1) *The Sea and Sinbad's Ship* (quasi first-movement form) Sonatine form, with Introduction announcing the two themes:

Ex. 92.

Pr. th. The Sultan

Sub th. Scheherazade

In the ensuing allegro these themes appear over a rhythmic figure in the strings suggesting the swell of the ocean. The recapitulation is somewhat extended and ends with a quiet coda utilizing the Sultan theme.

(2) *The Story of the Kalender Prince* (quasi scherzo) Scheherazade's theme is heard as an introduction. The movement consists of five large and many smaller sections, thus:

Ex. 93.

I Andantino

I. Phrase group frequently repeated; ending with a reference to the Scheherazade theme.

II. Series of alternating fanfares somewhat suggestive of the Sultan theme:

Molto moderato

Allegro molto

Followed by a statement of the Scheherazade theme by clarinet supported by tremolo in strings.

III. Transition section based on the motives of Sec. II.

III. Brilliant march on the fanfare motives (Sec. II), followed by the Scheherazade theme as in Sec. II and transition to

IV. Restatement and elaboration of Sec. I, with frequent allusions to the Scheherazade theme and a quiet coda based on the Sultan theme.

In perspective the movement resolves into three inclusive divisions: the first theme, the fanfares and derivative march, and a return to the first theme.

(3) *The Young Prince and Princess* (quasi slow movement).

Based on two themes presented in contrasting keys and restated in the tonic key. Resembles sonatine-form:

Ex. 94.

Th. I _ The Prince
Andantino

Th. II _ The Princess
Più mosso

Note their similar beginnings. The Scheherazade theme appears once in the restatement of Theme I (Sultan). The movement closes with a coda based on the latter half of the Sultan theme.

(4) *Festival at Bagdad—Conclusion* (Finale).

Once more, as in the first movement, the Sultan and Scheherazade themes furnish an introduction. The movement itself has only two large divisions: the opening festival and the conclusion, consisting of a return to the beginning of the first movement, the shipwreck and coda.

Two furious themes depict the festival:

Ex. 95.

Th. I
Vivo

Th. II

Note that they begin similarly, suggesting a common purpose, as did the themes of the third movement.

These two new themes and those of the preceding movements are woven into an extended and exciting bacchanal which leads directly into a triumphant return of the Sea and Sultan themes from the first movement. A climax is reached where the shipwreck is suggested by the trumpet fanfares from the second movement, and the crash of the Chinese gong. The suite closes with a coda based on the familiar themes of the insatiable Sultan and his loquacious bride.

This suite contains several new structural ideas. The work is unified by the use of the two principal themes in all movements. The form of the first and third movements is symmetrical, while that of the second and fourth is more or less free and sectional. All movements employ thematic repetition to some degree. The final movement is a summary of the entire suite, and establishes its basic unity by returning to the opening of the first movement. The style is definitely symphonic, yet pictorial, and thus suggests both the symphony and the symphonic poem. We shall see later (Chap. IX) how some of these new structural devices have been applied to the regular symphonic form.

Our third example of the modern suite, Debussy's *The Children's Corner*, is in striking contrast to the pageantry and opulence of *Scheherazade*. Its six numbers are unified by a common idea or purpose rather than by a story or program.[1] The suite was written for piano, but has since been orchestrated by André Caplet.

The opening movement, *Doctor Gradus ad Parnassum,* is a sly reference to the dreary finger exercises familiar to childhood:

Ex. 96.[2]

Modérement animé

It is easily heard as a simple five-part form A B A C A with a lively coda. Part IV (C) is heard as new material in a slower tempo. Each part is quite short.

The second movement, *Jimbo's Lullaby,*[3] begins with an introduction based on the principal melody:

Ex. 97.[2]

Assez modéré
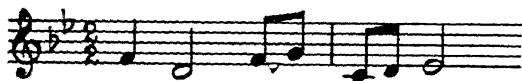
Part I, a simple period, is connected with Part II by a short interlude. Part II is sectional in form. Part III is a combination of the two preceding parts, thus:

---

[1] Many other composers, including Schumann, Mendelssohn, Tchaikovsky, MacDowell and Roy Harris, have written suites for children.
[2] See page 132 for acknowledgment.
[3] Harold Bauer is authority for the story that although Debussy was assured otherwise, he insisted that the famous elephant's name was Jimbo, not Jumbo!

Ex. 98.[1]

Part I

Part II

A short coda, based on Part II, suggesting the snores of the peaceful pachyderm, closes the simple ternary movement.

In *The Serenade for the Doll* (No. 3) a strumming accompaniment forms the background for several charming melodies:
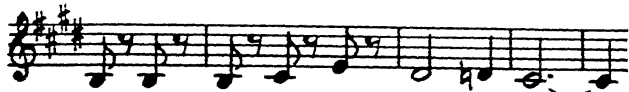
Ex. 99.[1]

Part I

Allegretto ma non troppo

Part II

Part III is similar to Part I; and Part IV, although at first hearing new, is a variant of Part II. There is a pause before a long retransition leading to Part V. The movement closes with two codettas, the first based on parts II and IV and the second on Part I. The design is A B A B' (or C) A, Codettas I-II.

The fourth movement, *The Snow is Dancing*, is a ternary design based on two contrasting figures:

Ex. 100.[1]

Modérément animo'

Part I

Part II

Part III includes a phrase from Part II. The final cadence is extended by a reference to the initial figure.

At the beginning of *The Little Shepherd* (No. 5) we hear the shepherd's pipe alone as an introduction to the principal melody:

---

[1] See page 132 for acknowledgment.

Ex. 101.

Part I

Plus mouvementé

Part II

Each part is quite distinct, as both close with a pause on the same cadence. There are two versions of Part III.

The final number, *The Golliwogg's Cake-walk,* is perhaps the best known of the suite. It shows how Debussy was influenced by our early American "ragtime," as later composers have been by "jazz."

It begins with a syncopated introduction derived from the melody of Part I:

Ex. 102.

Allegro giusto

Part II

There is an abrupt change of key. The music hesitates, but, after several false starts, boldly announces a burlesque of Wagner's *Tristan* theme punctuated with chuckles:[1]

Ex. 103.

Trio

---

[1] Debussy uses Wagner's exact pitches harmonized in Gb major instead of A minor. At first an admirer of Wagner, he later revolted and sought new paths in his opera *Pelléas and Mélisande.* However, he was too close to the Wagnerian generation to escape his influence entirely. At the height of Debussy's career he said, "Parsifal is one of the loveliest monuments of sound ever raised to the serene glory of music." (*Monsieur Croche*) (Noel Douglas, 1927).

[2] Debussy "Children's Corner" reproductions used by permission granted by Durand & Cie, Paris, France, and Elkan-Vogel Co., Inc., Philadelphia, Pa., Copyright Owners. Copyright 1908.

The principal song returns and ends abruptly with a sudden rush in the bass. The design is song-form (two-part) with trio (one-part). The *da capo* is almost an exact repetition.

The listener may have difficulty in recognizing the basic design of such music for several reasons: the cadences are less distinct and the various parts not as sharply defined as in the older music. Frequently changes of style or the introduction of new material are the only indications of a new part or section. On the other hand, *The Children's Corner* is a model of clarity in comparison to some other works, both earlier and later. Debussy has a reputation for vagueness and a general disregard of all accepted canons—yet careful study reveals a surprising degree of regularity in both the form and the content of his music. It is true that he was an innovator, but he was related to the past as well as to the future. We often hear what we want to hear: some hear freedom, others regularity. Both are right, for each work is unique and yet all have design.

With the *Children's Corner* we conclude our brief survey of the suite-form. In spite of marked differences, all examples are similar in one respect: all exploit the idea of variety through contrasted movements. The form of the individual movements ranges from the clear-cut sonata and rondo forms, found in the classical divertimenti, to the free sectional designs of many modern works. Unity is obtained through thematic repetition or a literary "program." The following works are suggested as typical of the various types of suites.

RECORD LIST

A. THE BAROQUE SUITE

Reusner: *Suite No. 1*	Album M-969
Purcell · *Suite for Strings* (arr. Barbirolli)	Album M-533
Corelli: *Suite—Sarabande*	11-8111
Telemann: *Suite in A minor for Flute and Strings*	Album M-890
Don Quichotte Suite	Album M-945
Handel: *Water Music*	8550, 8551
Bach: *Suite No. 1, in C major* ⎱ *No. 2, in B minor* ⎰	Album M-332
No. 3, in D major ⎱ *No. 4, in D major* ⎰	Album M-339
Partita No. 3 for solo violin	Prelude only, 14973

B. THE CLASSICAL DIVERTIMENTO

Mozart: *Serenade No. 11, in Eb major* (*K.375*)	Album M-826
Divertimento in Eb major (*K.563*) for Violin, Viola and Cello	Album M-950
Brahms: *Serenade No. 2, in A major, Op. 16*	Album M-774
Tchaikovsky: *Serenade in C major, Op. 48*	Album M-556
Ibert: *Divertissement*	In Album M-324
Dohnányi: *Serenade in C major, Op. 10*	Album M-903

C. THE MODERN SUITE

Grieg: *Peer Gynt Suite, No. 1, Op. 46*   Album M-404
    Peer Gynt Suite, No. 2, Op. 55   Album M-902
    Holberg Suite, Op. 40   Album M-792

Saint-Saens: *Carnival of the Animals*   Album M-785

Rimsky-Korsakov: *Le Coq d'or Suite*   Album M-504

Moussorgsky: *Pictures at an Exhibition*   { orch. Album M-102
     orch. Album M-442
     piano Album M-861

Tchaikovsky: *The Sleeping Beauty, Op. 66*   Album M-673

Bizet: *L'Arlesienne Suites*
    No. 1   Album M- 62
    No. 2   Album M-683

Ravel: *Ma Mère l'Oye*   Album M-693
    Daphnis et Chloé, Suite No. 2   Album M-667

Debussy: *La Mer*   Album M-643
    Nocturnes   Album M-630
    Images, Nos. 1 and 3   Album M-954

Milhaud: *Suite Provençale*   Album M-951

De Falla: *Three Cornered Hat*   Album M-505

Prokofieff: *Peter and the Wolf* (Orchestral Fairy Tale)
    Op. 67   Album M-566
    Lieutenant Kije, Op. 60   Album M-459

Stravinsky: *Pétrouchka*   Album M-574
    The Fire Bird   { Album M-291
     or Album M-933
    Le Sacre du Printemps   Album M-74

Rossini-Respighi: *La Boutique Fantasque*   Album M-415

Reger: *Ballet Suite—Waltz*   10-1041

Hindemith: *Matthias the Painter*   Album M-854

Kodály: *Háry János Suite*   Album M-197

Bloch: *Suite for Viola and Piano*   Album M-575

Sibelius: *Pelléas and Mélisande Suite, Op. 46*   Album M-658

Holst: *The Planets, Op. 32*   Album M-929

Copland: *Music for the Theatre*   Album M-744

Piston: *The Incredible Flutist*   Album M-621

Skilton: *Suite Primeval*   11-8302
        Indian War Dance
        Sunrise Dance

Foote: *Suite for Strings in E major, Op. 63*   Album M-962

Grofé: *Grand Canyon Suite*   Album C-18

Gould: *Foster Gallery*   Album M-727

McDonald: *From Childhood*—Suite   Album M-839

How to Hear the Suite-Form

Suites present to the listener a great variety of forms, from the simplest to the most complex. The baroque suite is perhaps the most easily heard, as its dances are regular A B or A B A designs, supplemented, in the case of the minuet or gavotte, by a contrasting trio or musette of the same design. Exact repetition of the various parts is frequent and should be heard as such. As noted before, immediate repetitions extend but do not alter the form, e g., A : : B A : : .

The classical divertimento or serenade often contains both dances and movements of the sonata or rondo type. In either case, the design is usually concise and easily followed in accordance with the recreational character of the music. Some divertimenti resemble little symphonies (see Chap. IX), the distinction being chiefly one of style and thematic treatment rather than of design.

Modern suites are the most diverse and complex in structure. Some follow familiar formal patterns, while others are in free sectional forms which resist too rigid classification. Many which are difficult to analyze are delightful to hear. Play them frequently. Familiarity with good music breeds understanding, not contempt: and music which is often obscure at first hearing grows clear through repetition. Listen for the recurrence of thematic material; learn to anticipate what is coming, and gradually some vague design will emerge—perhaps only the idea that a certain tune returns several times. That is enough for the present. Make a rough sketch while listening, thus:

A.....................B...................A. .. ..?..... ....A

Analyze one composition precisely, and then hear a number of works, noting only their general outlines. As a beginning, listen to the following compositions in suite form, from the above list:

Handel: *Water Music*   8550, 8551
Tchaikovsky: *Serenade in C major, Op. 48*   Album M-556
Grieg: *Peer Gynt Suite, No. 1, Op. 46*   Album M-404

THE COMPLETE SONATA FORM

1. THE SONATA-IDEA

The two outstanding multi-movement forms based on the principle of contrast are the suite and the sonata. The various forms of the suite have been heard and discussed in Chapter VIII. It is the oldest form consisting of contrasting movements, and (with the fugue) it dominated instrumental music during the baroque period. About 1750, however, the sonata assumed supremacy as the basic instrumental design, a position which it still holds in spite of the onslaughts of Romanticism. This continued supremacy of the sonata-form is undoubtedly due to its inherent logic and flexibility.

The sonata-idea grew slowly from various roots. During the Renaissance the term *Sonata* signified simply an instrumental in contrast to a vocal composition, i.e., a cantata (It. *cantare*, to sing). Gradually the name was restricted to works consisting of several distinct movements. There were three types: the *sonata da chiesa* (church sonata) based on the instrumental canzona, the *sonata da ballo* (dance sonata) made up of dance tunes, and the *sonata da camera* (chamber sonata) a mixture of the two. The church sonata[1] became obsolete and the other two became known as suites and partitas. The *Concerto Grosso* (for one or more solo instruments treated antiphonally with string orchestra) was a contemporary form (late seventeenth century) crystalizing the central idea of the Italian baroque style—the concertante style. (See Chap. VIII.)

In the meantime harpsichord composers were experimenting (somewhat in the manner of the nineteenth century Romanticists) with short picturesque pieces which foreshadowed the sonata-allegro design. These pieces were usually in binary form—but the second part was both "development" and "recapitulation" in an embryonic stage. This was the structural scheme of the one-movement sonata of D. Scarlatti (1685-1757). Most eighteenth century Italian composers used two movements, however, and as early as 1683 Corelli wrote sonatas in four short movements.

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[1] There is some confusion in terminology regarding these sonatas but this seems to be the most satisfactory classification. Cf. Hadow: *The Sonata Form*, (Novello and Co., London), and Moore: *From Madrigal to Modern Music*, (Norton, 1942). The early "biblical" sonatas of Kuhnau (1660-1722) were probably influenced by the sonata da chiesa. See also the *Musical Quarterly*, January 1943—Mishkin: "The Solo Violin Sonata of the Bologna School."

The binary form was typical until about 1750 when the younger composers took the ternary design as their model and expanded it into the classical sonata-allegro form as we know it today.

The prototype of the symphony (sonata for orchestra) was the seventeenth century Italian opera overture (Chap. VII) with its three contrasted sections in different tempi: fast, slow, fast. The first symphonist was Sammartini (1701-1774), who wrote at least twenty-four such works. He was followed by Franz Richter (1709-1789), Johann Stamitz (1717-1757), Cannabich (1731-1798), and Gossec (1734-1829). as well as by two sons of J. S. Bach, Philipp Emanuel and Johann Christian. Beginning with Haydn (1732-1809) the line of symphonic succession is well known.

For the listener, there are only two general types of sonata-structure: the early baroque sonata found in the works of Bach, Handel, and the Italian school, and the classical pattern of Haydn, Mozart, and Beethoven with its later modifications. Since the first-movement (sonata-allegro) form has been surveyed in Chapter VI, our present discussion will be confined to the other movements and their relation to the sonata-idea as a whole.[1]

2. The Baroque Sonata

The baroque sonata was a highly developed form so different in design from the later classical sonata that it should not be confused with it. As established by Corelli it consisted of four movements: a slow introduction, a fugal allegro, a lyric slow movement in homophonic style, and a dance-like finale, often in triple meter.

Its popularity was due largely to the development of the string family (especially the violin) during the seventeenth century. The sonata was usually written for a string or woodwind instrument. The harpsichord accompaniment was indicated by a numerical system known as figured bass or *basso continuo*, whose effectiveness was dependent upon the skill of the performer. In modern editions the accompaniment is written out by the editor. In addition there were trio sonatas for strings with *basso continuo*. Occasionally the keyboard instrument was omitted, however, as in A. Scarlatti's *Sonatas a quattro* (written between 1718 and 1728, which are the earliest string quartets extant).

J. S. Bach wrote a quantity of chamber music under the general title of sonata for violin, cello, viol da gamba or flute, either alone or in combination and with or without accompaniment. Some of the accompaniments are *basso continuo* and others are written out completely. He also wrote six sonatas (or trios) for clavicembalo with two manuals and pedals. These are called organ sonatas, and contain three movements, usually fast-slow-fast in polyphonic style.

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[1] See Hadow: *The Sonata Form* (Novello and Co.) (H. W. Gray Co.). The term "Sonata" is used in this chapter in its widest sense. i.e., as a three- or four-movement work for any solo or instrumental combination, one movement of which is in the sonata-allegro form.

One of the best examples of the baroque form is Bach's lovely *Sonata No. 3 in E major* for clavier[1] and violin. It has the customary four movements. The first, homophonic in texture and ternary in form, begins thus:

Ex. 104.

Album M-887

Adagio

The second movement is a vivacious dance. It is also in ternary form, but the rapid tempo and polyphonic style tend to obscure the underlying design. The keyboard instrument leads off with this jolly melody:

Ex. 105.

Allegro

The lyric adagio which follows is both homophonic and polyphonic in texture. In the accompaniment it resembles a *basso ostinato*; over it is imposed this melody in the violin. The form is sectional and leads directly into the finale:

Ex. 106.

Adagio

The last movement is a vigorous polyphonic allegro built on three contrasting rhythms:

Ex. 107.

Allegro

The design as a whole is ternary, the second part being developed from the above triplet motive. Both the various sections and the return to the opening theme can be clearly heard. The listener's chief obstacle will be the rapid tempo. Note that all three parts end similarly: parts I and III in the tonic, and part II in the dominant key.

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[1] Clavier: any keyboard instrument, usually a clavichord or harpsichord.

During our examination of some of the principal forms used in the baroque period it must have become obvious to the listener that the early Italian opera overture, the suite, the sonata, and the concerto had distinct points of similarity and consequently of relationship. All were experiments toward satisfactory multi-movement forms for various purposes. While it can hardly be said that they had a common origin, yet they represent different phases of the same problem: that of combining contrasting movements into a satisfactory whole, and as such were mutually influential. It is unnecessary to discuss in detail their growth and interrelationship. The period was one of flux and transition. But it is important to note that out of this experimentation came the most perfectly proportioned form in music, the classical sonata.

3. The Classical Sonata

The pattern of the classical sonata as fixed by K. P. E. Bach (1714-1788) and Stamitz (1717-1757) and perfected by Haydn, Mozart, and Beethoven is quite familiar. It likewise consists of four movements: the first in sonata-allegro form (Chap. VI), a lyric slow movement, a dance-like movement in triple meter, and a lively finale.

The first-movement form has already been discussed. The lyric second movement was in ternary, rondo, sonatine, or theme and variation form. The third movement, added by J. Stamitz, was a minuet (song-form with trio), later quickened to a scherzo.[1] Later composers have substituted other dances, e.g., the polka (Smetana), the march and waltz (Berlioz and Tchaikovsky), and the rhumba and cake-walk (McDonald). Brahms, again, retarded the tempo and relaxed the mood. The last movement is traditionally fast in tempo and less serious in mood than the opening movement. The rondo is its most frequent form in the solo sonata and chamber music, and the sonata-allegro form in the symphony. However, the listener will find many exceptions to these generalizations, both in style and content. As noted before, this flexibility is one of the reasons for the vitality of both the first-movement form and the sonata-idea as a whole. Its later modifications will be considered chronologically.

The symphonic masterpieces in the classical sonata form are so familiar that it has seemed advisable to consider other less known but equally typical works, especially in the fields of the concerto and solo sonata.

As an example of the classic period let us hear Beethoven's *Violin Concerto in D major, Op. 61,* composed in 1806. The first movement, in sonata-allegro form, begins with an extra orchestral exposition, both themes (with the closing section) being presented in the tonic key, thus:

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[1] Hadow points out that the scherzo dated from Haydn (see *The Sonata Form,* page 39).

Ex. 108.

Allegro, ma non troppo

Pr. th.

Sub. th.

Closing
section

This preliminary statement leads directly into the "regular" exposition, with the subordinate theme and closing section transposed to the dominant key (A major). The double exposition (which is characteristic of the classical concerto) makes superfluous its usual indicated repetition.

The development is in five sections, based upon the transition to the subordinate theme, the theme itself, the closing section (with short cadenza) and two sections on the principal theme.

The recapitulation is regular except that it includes a repetition of the first section of the development before being interrupted by the traditional cadenza. A short coda based on the subordinate theme and closing section concludes the movement.

The form of the brief second movement is curious. One commentator even calls it a theme with variations! As a matter of fact, it consists of two melodies, the first always heard in the orchestra embellished by the violin, and the second, as a kind of interlude, given to the solo instrument, thus:

Ex. 109.

Larghetto

Pr. th.
(Orchestra)

Interlude
(Violin)

The form consists of four statements of A, followed by B A B and a transition to the last movement. It is a good example of free, but hardly of variation, form. This freedom is typical of many of Beethoven's slow movements.

In contrast the finale is a regular third rondo (see Chap. III) based on the following themes:

Ex. 110.

As in the first movement, Beethoven left the cadenza to the discretion of the performer. The cadenza usually used today are by the violinist Joachim. The work closes with a delightful coda based on the principal theme.

Note that there is no minuet or scherzo movement after the larghetto. This is characteristic of the concerto form as a whole, although there are some notable exceptions. In this respect the classical is similar to the baroque concerto. Another similarity is the connection between the slow movement and the finale, the two being played without interruption.

The Beethoven *Violin Concerto*[1] is a magnificent example of understatement. Its quiet simplicity should not be mistaken for insignificance. Like all great music, it grows in stature by repetition and outwears much more opulent and sensuous music if given the opportunity. Its unity of mood illustrates the ideal homogeneity of a large work consisting of contrasting movements. It exemplifies the fully developed classical concerto. Subsequent developments will be noted later in connection with a contemporary concerto.

4. The Romantic Sonata

Our next example is a startling contrast. Berlioz, the French Byron, is typical of the romanticism of the 1830's, and his first symphony (the *Symphonie Fantastique, Op. 14*) is one of his most representative works. Written in 1830, when the composer was only twenty-seven years old, it influenced the structure of the sonata form as a whole and foreshadowed the tone poem as well. Berlioz was a true romanticist in

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[1] See Swalin: *The Violin Concerto* (University of North Carolina Press, 1941, page 6), and Veinus: *The Concerto* (Doubleday, Doran and Company, Inc., New York, 1944, pages 143-144).

that his musical imagination was largely based on literary inspiration. But the present work had both a literary and personal basis: he had recently become enthusiastic not only about Shakespeare but also about the Shakesperian actress who later became his wife. This symphony, entitled *Episodes in the Life of an Artist*, depicts the dreams resulting from an under-dose of opium which a morbid young musician had planned to be fatal. His "Beloved" becomes for him a melody—an *idée fixe*—which continually haunts him. It is the unifying thematic link between the various movements.

The symphony is in five movements,[1] each based on a detailed story or program. Its value, like all programmatic music, is dependent upon the music irrespective of the story. The first movement, entitled *Reveries-Passions*, is in the customary sonata-allegro form. After an extended introduction (Largo) the melody representing the artist's Beloved (the *idée fixe*) is introduced by the flute and oboe in unison, beginning thus:

Ex. 111.

Allegro agitato

Album M-662

The melody is a long one and serves for both principal and subordinate theme. The end of the exposition is marked in the score by a double bar which is not observed in the recording. The development comes to a climax ending with a sharp chord. The recapitulation begins after a sustained note in the horn. The movement concludes with a long coda in four sections beginning with a triplet figure on a repeated tone.

At last the long-suffering listener can relax and enjoy a simple waltz untroubled by problems of form, for the second movement (*A Ball*) is one of the most delightful waltzes in orchestral literature. Structurally it is an added movement made necessary by the "program." After an introduction, the violins lead off with the principal theme:

Ex. 112.

Allegro non troppo

which is a clear-cut A B A form. Part III has no definite ending but merges into a statement of the *idée-fixe*, which serves as a trio. The waltz returns, and the movement ends with a coda based upon both themes. It is interesting to compare this waltz-movement with the

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[1] Rubinstein bettered the score by two, for his *Ocean Symphony* has a movement for each of the seven seas!

similar one in Tchaikovsky's *Fifth Symphony, Op. 64* (Album M-253)
Both are song-forms with trio concluded by a coda derived from the
waltz-theme and the "motto"-theme of the symphony.

The third movement *(Scene in the Fields)* also invites comparison,
for one recalls the *Scene at the Brook* from Beethoven's *Pastorale* (6th)
Symphony, Op. 68 (Album M-417). Both are in the same key
(F major) and in similar meters (6-8 and 12-8). Berlioz admired
Beethoven intensely, and the likeness in this case was hardly accidental.
The movement opens with a *Ranz des Vaches* (a tune with which Swiss
shepherds call their flocks), played in dialogue by the English horn
and oboe:

Ex. 113.

similar to the ones used in Rossini's *William Tell Overture* and Brahms'
First Symphony (finale). After the duet a solo flute and violin announce
the principal theme in unison thus:

Ex. 114.

The theme is repeated in parallel thirds and reaches a complete
cadence. The woodwinds initiate a new idea which, after a climax,
leads to a modified restatement of the principal theme in a new key.
Once more a complete ending is reached, when suddenly the basses
break out with a vigorous new theme:

Ex. 115.

Sub. th.

gently answered by a new version of the *idée fixe* in the oboe and flute:

Ex. 116.

A climax is reached, there is a pause, and the oboe and flute lead us quietly back to the recapitulation. It begins with an embellished version of the principal theme (Ex. 114), which sounds like a mere accompaniment for this new obbligato melody in the clarinet:

Ex. 117.

Strings pizzicato

Clarinet obbligato

The recapitulation, although somewhat condensed, is easily followed. After a coda, the introductory shepherd's call is repeated over an ominous drum roll. The form is first-rondo, the principal theme being a modified A B A design, and the second a phrase group. The design is large, but fairly clear in outline.

The fourth movement *(March to the Gallows)* corresponds to the usual minuet or scherzo. It is a little masterpiece of grim irony. After an introduction, punctuated by the rattle of drums, the main theme is announced alone by the celli and double basses, thus:

Ex. 118.

This theme is repeated several times in treble and bass, but always with new counterpoint. A brilliant second theme for brass only emphasizes the tension:

Ex. 119.

(After its repetition the score indicates a repeat from the beginning which is disregarded in the recording.)

The two themes alternate but there is finally a return to the principal theme, which is presented, by the full orchestra, in both its original and inverted form as if it were trying to escape its fate. The march becomes wilder, and near the end the *idée fixe* reappears for a moment in the clarinet before the crash that marks the hero's death.[1] The form as a whole is logical but does not correspond to any set pattern. It resembles a sonata-allegro with a condensed recapitulation.

The fifth and last movement *(Dream of a Witches' Sabbath)* is divided into a number of sections based on three themes:
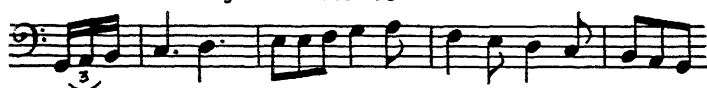
Ex. 120.

Idée fixe
Allegro

Dies Irae

Round-dance of the witches

After a somber introduction, a travesty of the familiar "Beloved" melody appears, implying that she, too, is one of the witches! Her theme is developed, and its climax is interrupted by the tolling of funeral bells and the chant for the dead *(Dies Irae: Day of Wrath)*. The rhythm of the chant is quickened until it becomes a jig. The witches indulge in a fugal round-dance,[2] which leads to an impious combination of the two themes, thus:

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[1] Cf. with the death of the hero in Beethoven's *Egmont Overture* and Strauss' *Till Eulenspiegel.*

[2] The term *Rondo* is used in the original literal sense, for the section is a fugato, not a musical "rondo."

Ex. 121.

The movement ends in a general orgy. Its over-all form is of course sectional.

The Fantastic Symphony has been discussed at length because of Berlioz' wide and lasting influence. While programmatic symphonies had been written before, none were based on such specific incidents. The program naturally affected the form even to the extent of an additional movement. In general, however, the structure of the four remaining movements resembles that of the corresponding ones in the classical symphony. The same is true of the recurrence of one melody or motive in all movements, the *idée fixe*. The so-called "Fate" motive appears in all except the second movement of Beethoven's *Fifth Symphony*, and both Brahms and Tchaikovsky used the idea in their own way. Berlioz showed the flexibility and utility of the classic symphonic pattern even in a romantic period. Nineteenth century composers are heavily in his debt, as shown by the number of "program" symphonies which have been written to date.

Schumann is the next link in the adaptation of the sonata-idea to romantic uses. He constantly strove for a closer relationship between symphonic movements, either through making them continuous or by thematic repetitions.[1] Curiously enough, it was Liszt who boldly condensed three movements into one in his great *B minor Piano Sonata*. He had experimented with the idea in his symphonic poems, but it had never been applied to the sonata-form.

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[1] See symphonies 1, 2 and 4. Brahms and Franck both experimented with the actual combination of the slow movement and the scherzo. See Brahms' *A major Violin Sonata, Op. 100,* and Franck's *D minor symphony.*
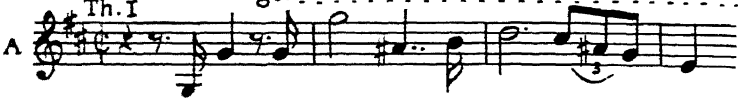
After a few introductory measures (*Lento assai*) the work begins with this striking principal theme, consisting of two contrasting motives:

Ex. 122.
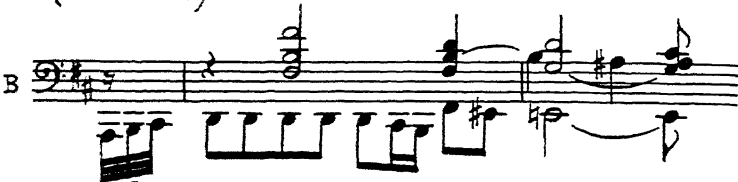
Album M-380

The principal theme is repeated, followed by an extended development of both its motives. Heavy repeated chords prepare for the entrance of the second theme:

Ex. 123.

It is quite brief and brings the exposition to a close with a few hesitant chords.

The development opens with a partial statement of theme 1, leading to a new melody reminiscent of theme 2:

Ex. 124.

which is developed at length with the first theme. After a short cadenza the recapitulation begins with motive A of the principal theme. Theme 3 is heard in place of No. 2, and the first "movement" closes with references to the principal theme.

The transition to the slow "movement" is based on themes 1 and 2, closing with a combination of motives A and B of the principal theme. The *Andante* begins quietly:

Ex. 125.

Th. IV

but soon breaks off to introduce references to all the previous themes. A climax is reached and theme 4 *(Andante)* returns. The concluding coda is based on themes 3 and 1. The form is ternary.

The "finale" begins with a contrapuntal treatment of the complete principal theme, which, to our surprise, leads to a condensed restatement of the first "movement" and the beginning of the second. There is a brief coda, and the work concludes with a quiet repetition of the introduction.

This is indeed a new but thoroughly satisfying and logical form. Broadly stated it is a huge ternary design, each "movement" being a "part." The work achieves remarkable unity by a fusion of both the separate movements and the themes into an integrated whole. Variety is obtained by contrasts in tonality and thematic treatment. The key scheme is clear and regular, and thematic manipulation masterly. It remains the high water mark of the piano sonata in the romantic period and one of the most interesting variants of the sonata idea.

5. LATER TENDENCIES

While the Liszt *B minor Sonata* epitomizes the most significant alterations of the complete sonata during the Romantic period, and even anticipates later changes, there are several developments involving the form as a whole that deserve special mention. In general they are only extensions of the principles already heard in the work of Berlioz and Liszt.

First is undoubtedly the impetus which romanticism gave to the writing of music based upon a literary or pictorial "program." This affected not only the symphony itself, but produced a new one-movement form, the symphonic or tone poem, whose invention is credited to Liszt. For the last hundred years the world has been flooded with *Reformation, Faust, New World* and *London* symphonies, not to mention innumerable symphonic poems having very specific titles and programs.

This extra-musical basis for music, while not new, is peculiarly characteristic of romanticism. Probably there always have been (and always will be) those who prefer a literary sauce for their music. Well and good if it stimulates creation or enhances enjoyment, provided the music has inherent value independent of its program. The natural reaction of each century against the preceding one has recently renewed interest

in the formalism of the eighteenth century.[1] But nevertheless we still have our symphonic poems descriptive of dams, locomotives and iron foundries, as well as numerous titled symphonies.

In the second place, there are three specific technical changes which should be noted: the transposition of thematic material to various movements, a change in the order of the movements, and the condensation of the several movements into one.

1. Beethoven's *Fifth Symphony* was prophetic: the use of the recurrent rhythmic motive, the linking of the last two movements, and the quotation from the scherzo in the finale—all foreshadow later changes. We have heard the repetition of themes in the works of Berlioz and Liszt, and Brahms' use of a basic motive in his first three symphonies (see Chap. VI). Tchaikovsky followed a somewhat similar procedure in his fourth and fifth symphonies when he used the theme of their introductions as a "motto" for each work, thus:

Ex. 126.

Sym. No. 4 Op. 36   Album M-48 or M-327
    Andante

(Reappears in the finale)

Sym. No. 5 Op. 64   Album M-253
    Andante
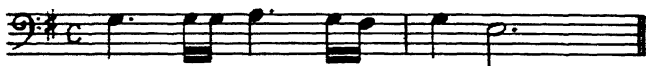
(Reappears in all movements)

It remained for Franck, however, to develop the idea of thematic repetition consistently into what is known as the *cyclic form*, found in the finale of his *D minor Symphony*. In this movement (a sonata-allegro) the second codetta of the exposition is a "throw-back" to the main theme of the second movement:

Ex. 127.

Allegro non troppo   Album M-300
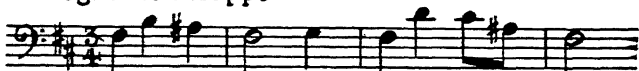
(This theme reappears also in the development section)

The recapitulation is abbreviated by the omission of its second theme and first codetta. The concluding coda begins instead with the theme quoted above, soon followed by the two themes of the first movement in reverse order. The movement ends with its own principal theme.

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[1] See Moore· *From Madrigal to Modern Music* (Norton, 1942), (pps. 289-310), for an excellent discussion of the modern use of the sonata idea.
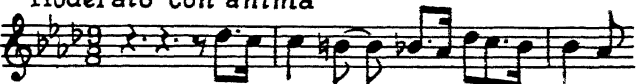
This cyclic use of themes in the finale is characteristic of Franck's form, occurring also in his *String Quartet, Violin Sonata*, his *Prelude, Chorale and Fugue* and other works. The procedure, which may stem from Beethoven's *Ninth Symphony* (introduction to the finale), has been widely followed, especially in works of the French School.[1] It is a useful unifying device, which, when skilfully employed, aids in welding the movements into an organic whole.

Another variant of thematic relationship is the consistent use of the same interval or rhythm throughout the entire work. Intervalic relationship is shown in Tchaikovsky's *Fourth Symphony*, all of whose important themes begin with a descending scale passage of four (or more) tones, thus:

Ex. 128.

I—Sonata-allegro

II—First rondo

III—Song form with trio
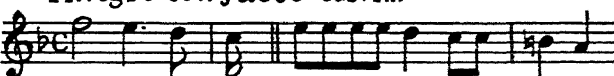
IV—Sonatine-allegro

[1] See the Debussy, Ravel, D'Indy and Schönberg *Quartets*, Rimsky Korsakov's *Scheherazade* and Dvorak's *New World Symphony*.

Similarly, the themes of Sibelius' *Fourth Symphony, Op. 63,* all contain, appropriately enough, the interval of the augmented fourth (usually a-d$\sharp$), but often transposed or inverted.

Rhythmic relationship is best illustrated by the opening figure of Beethoven's *Fifth Symphony,* which dominates the first movement and reappears in the last two movements, and other similar examples occur in musical literature.[1]

2. The order of the movements is altered, the most usual shift being between the slow movement and the scherzo. Examples are numerous: Chopin's *B♭ minor Sonata, Op. 35,* Schumann's second and third symphonies, Brahms' *Piano Concerto, Op. 83* and the string quartets of Franck, Smetana, Sibelius, Debussy, Ravel and others. In fact, this reverse order has become a rather trite mannerism.

Much more rarely movements are omitted, added, combined or changed in tempo. Some of these exceptions are indicated in the chapter record list.

3. Finally, there are a few composers who, following Liszt's example, have compressed the complete sonata into one long movement, among them Sibelius, Ravel and Barber. Both Sibelius' *Seventh Symphony* and Barber's *Symphony in One Movement* consist of four large sections corresponding to the conventional movements, but with this difference: in both, the recapitulation of the opening themes is delayed and used as the fourth section. The Ravel *Piano Concerto for Left Hand* (Album M-629) is much more loosely constructed, although there is a return of the first theme near the end. It sounds much more like a fantasia than a closely knit sonata-form.

No discussion of the form would be complete without mention of Beethoven's thirty-two piano sonatas[2] and sixteen string quartets, which run the gamut of expression and design from Mozart to Sibelius—and beyond. An adequate discussion of them would exceed the limits of this work.[3] Their variety and freedom of design are unparalleled. In the later works Beethoven became interested in fugal finales. His *String Quartet in B♭ major, Op. 130* originally ended with so large a fugue that, at the suggestion of his publisher, he wrote a new finale and published the fugue separately as the *Great Fugue, Op. 133.* Fugatos were more frequent in his sonata form than complete fugues.

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[1] See Goetschius: *The Larger Forms of Musical Composition* (pps. 229-230) (Schirmer, 1915), for a comprehensive list of works using all these unifying devices.

[2] See Milne: *Beethoven, The Pianoforte Sonatas,* Books I-II (The Musical Pilgrim Series, Oxford University Press).

[3] See Hadow: *The Sonata Form* (Novello and Co., London) ; Tovey: *The Companion to Beethoven's Pianoforte Sonatas* (Associated Board of R.A.M. and R.C.M., Oxford University Press, 1931, Carl Fischer, agent) ; Blom: *Beethoven's Pianoforte Sonatas Discussed* (Dutton, 1938) ; Behrend: *Ludwig van Beethoven's Pianoforte Sonatas* (Dutton, 1927).

Mention should also be made of Mendelssohn's six *Organ Sonatas, Op. 65*, which (like Bach's) are not in the classical sonata form but consist of fantasies, fugues, chorale-preludes and movements in small part-forms. However, they are landmarks in organ literature—the only outstanding works for the instrument between those of Bach and Franck.

6. SUMMARY

In conclusion, it is hoped that this brief outline of the complete sonata has made clear its basic design and the changes in it due to time and usage. The listener may well ask why and how the various movements constitute a unified whole. Could the scherzos of Beethoven's fourth and seventh symphonies be interchanged? Could one Haydn finale be substituted for another? The answer is both yes and no. Superficially considered, certain movements might be transferred from one work to another without serious detriment to the total effect, especially if they were in the same key. But in a deeper sense such substitution would be impossible, chiefly because the work was conceived *as a whole* and the various movements were written to effect needed contrasts. This is especially true as music became more personal and intimate—a reflection of a particular mood or experience of the composer. e.g., Berlioz *Fantastic Symphony*.

But even before the transfer of themes, basic unity was achieved through *related tonalities*. Since the emergence of our present tonal system from the slowly disintegrating medieval modes, composers have wrestled, like Jacob, with the problem of tonality. The baroque suite, written entirely in one key, was the first attempt to solve the problem. The establishment of the tempered scale increased the possibilities, but also the difficulties, for the composer. The classical sonata was the next step. Composers sought to determine satisfactory key relationships for the various themes and movements.

Beethoven's world was permeated with a sense of tonality and key relationships. Ours is not. The nineteenth century loosened the bonds of tonality and the twentieth century threatened to discard them. The romantic and post-romantic sonata reflect this increasing tonal freedom. Consider the subtle key relationships between the movements of Brahms' *First Symphony*: C-E-Ab-C, forming a series of rising major thirds and the descending series in his *Second Symphony*, D-B-G-D. The opposites, polytonality[1] and atonality, (see Glossary) were tried as solutions for increasing chromaticism. Each endeavored to solve the problem by ignoring it. Before the reaction set in, a number of experimental works were written in sonata form whose unity depended upon thematic rather than tonal relationships.

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[1] Polytonality can be quite tonal in effect. See the Finale of Sibelius' *Fourth Symphony, Op 63* (Album M-160 and included in Album M-440)

Aesthetic, tonal and thematic relationships exist, then, in the complete sonata. These relationships cannot be overlooked or denied. They are indicative of a basic unity more to be felt than demonstrated. The complete sonata is a unified artistic whole: it remains the most complete way of dealing with the problems of tonality; it supplies the best and most satisfying thematic solutions. Its triad of duality, plurality and unity is valid only within the limits of a definite key system, but within those limits it is paramount.

The selection of a comprehensive record list is particularly difficult in this area for obvious reasons. The following works, however, are suggested as fairly representative, in addition to those cited at the end of Chapter VI. It should also be noted that contemporary references are limited by available recordings.

RECORD LIST

A. THE BAROQUE PERIOD

Bach · *Concerto No. 5, in F minor,* for Piano and Orchestra   Album M-786
  Italian Concerto in F major   Album M-806
  Sonata No. 4, in E minor, for two claviers and pedals   Album M-778
  Adagio from Sonata No 3 for solo violin, arranged for strings   13809
Corelli-Malipiero   *Concerto for Organ and Strings*
    in C major   Album M-924
Corelli   *Sonata for Strings and Organ in D major*   Album M-924
Boccherini · *Adagio Molto* from *Sonata No. 6, in A major,*
    for viola   17513
Scarlatti   *Sonata in G major,* for piano   4538
Handel   *Concerto No 13, in F major,* for organ and
    orchestra   Album M-733
  Adagio and *Allegro* from *Concerto in G minor,* for organ   18154

B   THE CLASSICAL PERIOD

Haydn · *Symphony No. 102, in Bb major*   Album M-529
  String Quartets, Vol. II (Society Set)   Album M-526
    F minor, Op. 20, No. 5
    Eb major, Op 50, No 3
    C major, Op. 76, No. 3 (Emperor)
Mozart: *Piano Sonatas*   Album M-842
    No 5, in G major, K.283
    No. 17, in D major, K.576
  Quartet No 17, in Bb major (Hunt), K.458   Album M-763
  Quintet No. 3, in G minor, K 516   Album M-190
  Symphonies[1]—No. 35, in D major, K.385 (Haffner)   Album M- 65
  No 38, in D major, K.504 (Prague)   Album M-457
  Flute Concerto, No. 1, in G major, K.313   Album M-396
  Piano Concerto, No. 26, in D major (Coronation), K.537   Album M-483
  Violin Concerto No 4, in D major, K.218   Album M-623
  Concerto No. 3, in Eb major (horn and orchestra), *K.447*   Album M-829
  Serenade in G major (Eine kleine Nachtmusik), K.525   Album M-428
Beethoven . *Concerto in D major, Op. 61*   Album M-325
  Sonata in C♯ minor, Op. 27, No. 2 (Moonlight)   Album M-349
  Symphony No. 6, in F minor, Op 68 (Pastoral)   Album M-417

[1] These symphonies have been chosen for comparison with Prokofieff's *Classical Symphony in D major* (7196, 7197).

Symphony No. 7, in A major, Op. 92   Album M-317
  1. Sonata-allegro. Note basso ostinato in coda.
  2. Combination of rondo and variation form.
  3. Song-form with trio (both repeated).
  4. Sonata-allegro.
String Quartet No. 7, in F major, Op. 59, No. 1   Album M-804
  (Rasoumofsky, No 1)
String Quartet No. 10, in E♭ major (Harp), Op. 74   Album M-467
Violin Sonata No. 3, E♭ major, Op. 12, No. 3   Album M-852

C. ROMANTIC PERIOD

Schubert: *Piano Sonata, No. 19, in D major, Op. 53*   Album M-588
  Second movement, sonatine form, each theme ternary
  Very broad. Finale, second-rondo whose Sub. th. II is a
  song-form.
Quartet No. 14, in D minor (Death and the Maiden)   Album M-418
String Quartet with Trio[1] No. 13, in A minor, Op. 29 Album M-225
Symphony No. 9, in C major (B. and H. No. 7)   Album M-672
Trio No. 1, in B♭ major, Op. 99   Album M-623
Quintet in D major, Op. 114 (Trout)   Album M-512
Weber. *Sonata No. 1, in C major, Op. 24*   Album M-844
Schumann: *Piano Concerto, in A minor, Op. 54*   Album M-473
  Symphony No. 2, in C major, Op. 61   Album M-448
  Quintet, in E♭ major, Op. 44   Album M-736
Mendelssohn: *Symphony No. 3, in A minor, Op. 56*   Album M-699
  (Scotch)
  Symphony No. 4, in A major, Op. 90 (Italian)   Album M-294
  Piano Concerto No. 1, in G minor, Op. 25   Album M-780
  (Three movements continuous. Recapitulation of first
  movement greatly abbreviated. Second movement, first-
  rondo. The Finale is a third-rondo with development;
  the Sub th. is omitted in the recapitulation but is re-
  ferred to in the coda.)
  Violin Concerto in E minor, Op. 64   Album M-531
Liszt: *Piano Concerto No. 2, in A major*   Album M-119

D. POST-ROMANTIC PERIOD

Franck. *Violin Sonata, in A major*   Album M-449
  (Finale. Note canonic Pr. th., cyclic form.)
Chausson. *Symphony in B♭ major, Op. 20*   Album M-950
Brahms: *Piano Concerto No. 1, in D minor, Op. 15*   Album M-677
  (Double Pr. th. in first movement, theme A in orchestra
  and theme B announced in piano.)
  Double Concerto, Op. 102   Album M-815
  Violin Concerto, in D major, Op. 77 { Album M-402
                           { or Album M-581
  (First movement very broad concerto-allegro form based
  on two theme-groups. Recapitulation almost exact. Ca-
  denza and coda. Second movement is a ternary form
  and the Finale, a rondo.)
  Quintet in F minor, Op. 34, for Piano and Strings Album M-607
  Trio No. 1, in B major, Op. 8   Album M-883
  Violin Sonata No. 2, in A major, Op. 100   Album M-850
  (The second movement combines the slow movement and
  the scherzo.)

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[1] The Trio has been arranged for violin and piano by Friedberg (6691).
See Record List, Chapter III.

Symphony No. 4, in E minor, Op. 98   { Album M-242
 (1. Sonata-allegro. 2. Sonatine-allegro. { or Album M-730
 3. Sonata-allegro. 4. Chaconne)
Symphony No. 2, in D major, Op 73   Album M-694
 (1. Sonata-allegro with basic motive. 2. First rondo, re-
 transition quasi development. 3. Song-form with two trios
 which are variations of the principal song 4. Sonata-
 allegro.)
Smetana: *String Quartet, No. 1, in E minor* Album M-675
 (*From My Life*)
 1. Sonata-allegro (Romantic Longings). Pr. th. omitted
  in recapitulation.
 2. Polka, song-form with partial repetition of trio and
  principal song Coda (Happy Youth.)
 3. Sonatine (Early Love).
 4. Sonata-allegro, cyclic form. Coda includes themes of
  the first movement.
Dvořák: *String Quartet No. 6, in F major, Op. 96* Album M-681
 (*American*)
 (Based, like his symphony, From The New World, on
 folk-like material)
Sibelius: *Violin Concerto in D minor, Op. 47* Album M-309
 Symphony No. 5, in E♭ major, Op. 62   Album M-474
Grieg: *Piano Concerto, in A minor, Op. 16* Album M-900
Reubke: *Sonata for Organ in C minor, on the 94th Psalm* Album M-961
Tchaikovsky. *Piano Concerto No. 1, in B♭ minor,* { Album M-180
 Op. 23   { or Album M-800
 Violin Concerto in D major, Op. 35   Album M-356
              ⌈ Album M-85
 Symphony No. 6, in B minor, Op. 74 (Pathétique) { Album M-553
              ⌊ Album M-337
 1. Sonata-allegro. The Sub. th is ternary in form, greatly
  abbreviated in the recapitulation. Coda on *basso ostinato.*
 2. Song-form with trio (note the recurrent drumbeat).
  Rare 5-4 meter.
 3. Sonatine-form. Very large design Sub. th. quasi march.
 4. Sonatine-form (Adagio tempo).
  (Note that, in accordance with the Symphony's title,
  the slow movement is shifted to the end, although the
  third movement is more suggestive of the typical finale
  as found in his other symphonies.)
Symphony in F minor, Op. 36, No 4   Album M-880
Manfred, Op. 58   Album M-940
Lalo: *Symphonie Espagnole, Op. 21*   Album M-136
 (Actually a concerto for violin.)
The Heart of the Piano Concerto   Album M-818
The Heart of the Symphony   Album G-15
Dvořák: *Symphony No. 5, in E minor, Op. 95* { Album M-273
 (*From The New World*)   { or Album M-469
 1. Introduction and Sonata-allegro form.
 2. First rondo (or possibly song-form with trio).
 3. Scherzo Song-form with two trios. Enlarged after
  second *da capo* by repetition of Trio I and Pr. song.
  Coda quotes Pr. motive form from first movement.
 4. Sonata-allegro. Development quotes Pr. themes of first
  three movements. Recapitulation and coda quote Pr
  motive of first movement. Coda also recalls slow chord
  introduction of the second movement.
  The whole work is an excellent example of cyclic form.

Franck *Symphony in D minor* Album M-300
1. Sonata-allegro. Note double statement of Pr. th, first lento, then allegro.
2. Second rondo.
3. Sonata-allegro Sub. theme omitted in recapitulation. Cyclic form. The following themes from other movements are quoted:
   2nd movement. Pr. th. used in exposition, development and final coda.
   1st movement: both themes used in coda.

Sonata in A major for Violin and Piano Album M-449
1. Sonatine.
2. Sonata-allegro
3. Sectional-form. Contains allusions to Pr. ths. of first two movements.
4. Modified rondo. Cyclic form The canonic Pr. th. appears four times as a refrain After its third statement there is a long development section. The contrasting couplets largely based on the Pr. motives of the first three movements. The whole movement resembles the old rather than the classical rondo form.
   See Chapter III.

E. MODERN

Fauré: *Violin Sonata No. 1, A major, Op. 13* Album M-859
D'Indy: *Symphony on a French Mountain Air, Op. 25* Album M-913
   For orchestra and piano.
   Symphony No 2, in Bb, Op. 57 Album M-943
Chausson: *Concerto in D major, Op. 21* (quasi sextet) Album M-877
   For violin, piano, string quartet
Debussy *Sonata No. 2* (trio) Album M-873
   For flute, harp and viola.
   Sonata No. 3 Album M-938
Ravel: *Piano Concerto for Left Hand* Album M-629
   Form sectional. Two contrasting themes in piano middle dance section. Return of main theme.
Mahler[1]: *Symphony No. 9* Album M-726
Prokofieff: *Classical Symphony in D major, Op. 25* } 7196, 7197
1. Sonata-allegro. Note pause before development. } or Album M-942
2. Ternary
3. Song-form with trio (Gavotte) very concise
4. Sonata-allegro (A period piece—Mozart in modern dress).
Sibelius: *Symphony No. 5, Eb major, Op 82* Album M-474
   Symphony No. 7, in C major, Op. 105 Album M-922
   (In one movement.)
   Violin Concerto, in M minor, Op. 47 Album M-309
Shostakovich: *Symphony No. 1, Op. 10* Album M-192
   Symphony No. 5, Op. 47 Album M-619
Hanson: *Symphony No. 2, Op. 36 (Romantic)* Album M-648

[1] The classification of many late nineteenth century composers is difficult. Mahler, like R. Strauss and Sibelius, might be considered post-romantic. The symphonist Bruckner is definitely so. On the other hand Scriabin probably belongs to the modern group.

Walton: *Violin Concerto*	Album M-868
Harris. *Symphony No. 3*	Album M-651
Gershwin: *Piano Concerto in F*	Album M-690
McDonald: *Symphony No. 1 (The Santa Fe Trail)*	Album M-754
Sowerby: *Organ Symphony, in G major*	Album M-894
Chávez: *Sinfonia India* \\ *Sinfonia de Antigona*	Album M-503

How to Hear the Complete Sonata

Like the suite, the complete sonata is a complex form to hear. Probably the best approach is a chronological one, beginning with the classical sonata of Haydn and Mozart. In works of this period the design is clear-cut. Both earlier and later works are more difficult aurally. At the start it is helpful to recall the *probable* form for the various movements—

    (1) Sonata-allegro
    (2) Ternary, rondo, sonatine or variation form
    (3) Song-form with trio
    (4) Sonata-allegro or rondo

Next, play the movement as a whole, listening for the clue of thematic repetition. Play the principal theme or melody several times until it is thoroughly in mind. (See suggestions at the end of Chap. VI.) The form of the second (slow) movement is varied. Often it is a broad ternary design. either a song-form or first-rondo; repetition of *both* themes indicates sonatine form, while continuous repetition indicates the theme and variation design. The form of the third movement is usually song-form with trio, and that of the *finale* a rondo or sonata-allegro pattern. The undue length of the latter should be the only source of difficulty to the listener.

These suggestions apply to the classical sonata. In the Bach works the sectional form predominates, although small part forms are occasionally found. The binary type of first movement will be heard in the sonatas of the Italian school, in which *both* parts are repeated, not simply the exposition as in the classical model. The similarity of the two themes tends to blur the formal outline. Listen for the repetition of the two large sections.

After Mozart, the form became more elastic and the listener must be prepared for considerable variation from the norm. During the romantic period the themes remained fairly clear-cut and definite, but since Brahms there has been a growing tendency toward the use of motives and small thematic fragments in place of long, well-defined themes. This naturally complicates aural analysis, for a passage which the composer regards as a "theme" the listener may hardly notice. Furthermore, contemporary composers stress the evolution rather than the development of thematic material. That is, they elaborate themes immediately, rather than later, in a formal development section. This procedure apparently makes for less continuity than in older music, although it has some decided structural advantages.

Modern music[1] is a challenge to the listener. Music did not die with Brahms, but the dissonance and complexity of later music have been so stressed that many music lovers avoid it. Obviously, though, ease of understanding is not always dependent on the period in which the music was written. For example, Beethoven's last string quartets are more difficult to comprehend than Ravel's *La Vaise* or *Piano Concerto*. Hence the listener should approach modern music with open ears and mind, hopefully, not fearfully. It is safe to assume that any initial disappointment will be due, not to the product itself, but to the size of the sample. There is some enjoyable contemporary music (perhaps much) for everyone—but the listener must find it. So in hearing the group of records, choose first those that make some general appeal, musical or otherwise, and then continue the exploration until you find the phase of modernism which you like.

The following compositions from the above list are suggested as a good introduction to the various types of the complete sonata form:

Boccherini: *Adagio Molto* from *Sonata No. 6, in A major for Viola*   17513

Mozart: *Piano Concerto, D major (Coronation) (K.537)*   Album M-483

Mendelssohn: *Symphony No. 4, in A major, Op. 90 (Italian)*   Album M-294

Smetana: *String Quartet No. 1, in E minor* (from *My Life*)   Album M-675

Prokofieff: *Classical Symphony in D major, Op.* 25   7196, 7197 or Album M-942

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[1] The term is ambiguous, but here it means post-Brahms art music as distinguished from music written for temporary use. See Krēnek: *Music Here and Now* (Norton, 1939), Chap. III.

VOCAL FORM

1. WORDS AND MUSIC

So far as is known, vocal and instrumental music have been co-existent from antiquity. Both are equally valid, highly developed media of expression. Of the two, vocal music naturally might be assumed to have precedence. In general this was true of Western music until the sixteenth century, when instrumental music received a remarkable impetus from a variety of social and artistic causes.[1] During the seventeenth and eighteenth centuries music was concerned primarily with the problem of how to write for instruments, and it was not until the nineteenth century that the union of words and music again became the paramount issue.

Gradually, as it grew in importance, instrumental music came to be regarded in some quarters as superior to vocal music, possibly because of its self-sufficiency and freedom from external suggestions and limitations. No division of attention was demanded from either the composer or the listener, it was argued. This point of view, while questionable, had a direct bearing upon the problem of form and vocal music, and an understanding of it is essential for intelligent listening.

As pointed out in the Introduction, coherence is a necessary condition but not an ultimate aim of music. It is gained, as we know, by the use of many devices of repetition and contrast. Instrumental music forces the composer to supply these unifying elements—to make bricks without straw. A text, on the other hand, supplies the cohesive straw. The composer's problem is to make the most of it. In doing so he may achieve both the logic and freedom found in instrumental writing. In other words, both media offer opportunities: neither can be regarded as superior. Who would claim that Bach's *B minor Mass* is less free than his *D minor Toccata and Fugue*, or that Mozart's symphonies are more logical than his operas?

But if words offer the composer a measure of freedom from formal problems, they also impose obligations. Probably agreement regarding the best type of vocal text is impossible because philosophy as well as phonetics is involved. Should music enhance the text or use it merely as a peg for a tune? Composers differ: Debussy demanded a high type of lyric poetry, while Schubert sometimes was satisfied with doggerel. Some composers regard the poet's word-sequence as inviolate; others insist that repetition of words or lines is essential for lyric emotion.

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[1] Improvement in the construction of instruments, especially the string family, was a major cause.

147

Then too, vocal ensembles may be treated instrumentally by using neutral syllables (as in William Schuman's *Choral Etude*) to eliminate specific meanings.

It is obvious that a number of factors determine vocal form: the text itself, its function, and the composer's attitude toward both. Vocal music may be divided roughly into three categories, with (numerous) related subdivisions: the Opera, the Oratorio and Mass, and the Solo Song. What are their formal designs, and how do composers solve in them the problem of combining words and music?

2. THE OPERA

The year 1600 is a good starting point, for it marks the birth in Italy of both the opera and the oratorio. Each had many and varied antecedents in the medieval secular and religious plays. The opera's inception by the Florentine Camerata, a literary and artistic society headed by Count Bardi, was for the avowed purpose of "composing a harmonious speech, a sort of music in which a noble restraint was placed on singing (in the strict sense) in favor of the words."[1] This object all sublime was not achieved in time (to paraphrase *The Mikado*), or at least not for a considerable time.

The first experimental opera extant is *Euridice* (1600) by Peri and Caccini, modeled on the conjectured Greek drama of antiquity. It consisted chiefly of recitatives in the new melodic style, interspersed with choral comments on the drama and a few arias. Its orchestra was unimportant, but Monteverdi's *Orfeo* (1607)—the first genuine opera—was scored for thirty-three instruments and even had an embryonic overture! The opera soon split into various schools and styles whose history can be traced in standard texts.[2] Each century had its outstanding innovator: Monteverdi (1567-1643), Gluck (1714-1787) and Wagner (1813-1883). In addition there were many great composers who followed more traditional paths: Scarlatti, Mozart, Weber and Verdi among others. Mozart's operas are the oldest works in the regular repertoire, and Verdi's and Wagner's the most popular.

Before Wagner, the opera consisted of three types of vocal numbers: the narrative or conversational *recitative*, the lyric *aria* or *duet*, and the *ensembles*, which included both choruses and concerted finales. The tremendous popularity of the opera tended very early to lower its artistic standards and make it a rigid artificial form for vocal display. In general, both Gluck and Wagner stood for dramatic truth and freedom and the abolition of structural rules and conventions, although

[1] From the preface to Caccini's *Le Nuove Musiche* (1602), a collection of solo songs. Compare with the "song-speech" of Schönberg's *Pierrot Lunaire*, and Copland's use of recitation in his symphony *A Lincoln Portrait*.

[2] See Dent *Opera* (Penguin, 1940), Newman: *Stories of the Great Operas* (Garden City Pub. Co., 1928), and Carl Engel's essay *The Beginnings of Opera* (From Bach to Stravinsky—Norton, 1933).

their application of these principles differed widely. Gluck's *Iphigenia in Tauris* (1779) is typical of his reforms. Wagner goes much further by stressing scenic and musical continuity: each act is a unit without change of scene or set musical numbers. The abolition of set musical numbers was his greatest technical change in operatic form. His vocal line is a freely developed declamatory song (*melos*) halfway between the recitative and the aria. The orchestra becomes an integral part of the whole—a kind of continuous commentary on the dramatic action, similar to the Greek chorus in function. Wagner's revolutionary *Ring of the Nibelung* (1876) appeared almost exactly a century later than Gluck's masterpiece. Wagner realized the goal set by the founders of the opera and by such masters as Monteverdi and Gluck, and in doing so made obsolete the old formal opera. Only the supreme genius of a Verdi could keep opera alive after Wagner's death, and Verdi did so magnificently in *Otello*. But younger men turned to new paths.

One may question the relevancy of operatic history for the listener, but its relation to intelligent hearing is vital, for it is the logical basis of comparative judgments. Each country has solved the problem of opera differently: the Germans stress mysticism, the French action and the Italians emotion—all rooted in their national temperaments. It takes a variety of operas as well as people to make a world, and the possible types of the musical drama are no more limited than are those of the spoken drama. As a brief survey let us hear examples of the classic school of Mozart, and of Italian, French, and German operas of the nineteenth century.

No discussion of musical forms, especially the opera, would be complete without consideration of Mozart—the only composer who excelled in them all. For some he is the greatest operatic composer because of his objectivity, grasp of dramatic values, and skill in characterization. He not only perfected the Italian style, but was one of the earliest masters of German opera, as well. By universal consent his consummate genius marks the culmination of the classical period.

The *Magic Flute* (1791), Mozart's last opera, is a Masonic allegory in the style of the Viennese lyric theatre. He wrote the opera for a fellow Mason in distress—Schikaneder, who served as librettist, producer and actor in the transaction! The Queen of the Night's celebrated aria *Der Hölle Rache kocht in meinem Herzen* (The pangs of Hell are raging in my bosom) is one of the few coloratura passages in the work. It begins furiously:

Ex. 129.

Allegro assai (Part I)

11921

and soon offers the soprano some magnificent opportunities for display. A complete cadence is reached in the relative major key (F), and the second part opens with a new motive repeated several times:

Ex. 130.

(Part II)

The form of the aria is binary, each part being sectional. Just before the end there is a reminiscence of cadence from part I, but there is no return to the beginning quoted above.

Mention should also be made of Mozart's concerted finales, consisting of a series of related ensembles at the end of each act. Mozart expanded this part of operatic form, and the finales of all his acts are notable, especially those in the *Marriage of Figaro*, which have long been famous for their brilliancy and dramatic power.

Our second example, from Bizet's *Carmen* (1875), presents some striking similarities. Both *The Magic Flute* and *Carmen* were epochmaking works written by young composers, aged 35 and 37, respectively, who died only a few months after these works were produced. Bizet achieved much in his brief life, but his promise was even greater. *Carmen* is the outstanding French lyric opera of the century. It is a folk drama which anticipated the later veristic school of Puccini, Leoncavallo and Mascagni. Its most famous air is probably the *Toreador's Song*, sung by Escamillo in Act II. However, as it is in couplet form with a refrain echoed by the chorus, Micaela's air *Je dis que rien ne m'épouvante* (*I say that no fears shall deter me*) from Act III has been chosen as more typical of the aria form:

Ex. 131.

Pr. song: A-B

Andantino molto   14742

The A-B

Allegro molto moderato
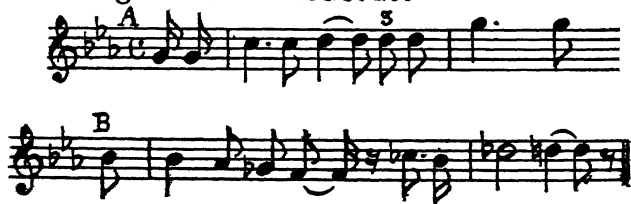
This is a clear example of the compound ternary form[1] (song-form with trio), reminiscent of the early aria *da capo*. (See record list for other numbers from *Carmen*.)

Bizet's *Carmen* was a reaction against that aesthetic monster, the French grand opera, whose huge apparatus, gargantuan orchestra, and disregard of the text make it the complete antithesis of the earlier classic drama of Lully (1632-1687) and Rameau (1683-1764). In "grand" opera all elements of the drama were subordinated to the music. This trend unduly accentuated the traditional use of the ballet, and the opera was reduced to a gaudy and pompous spectacle. During most of the nineteenth century the lyric stage was the Allah of French music, and Meyerbeer (1791-1864), Gounod (1818-1893) and Massenet (1842-1912) were its prophets. All three composers were undeniably gifted, but often their talents were used for empty display or weak sentimentality rather than for dramatic truth. Charpentier's *Louise* (1900) is the only work of this genre that approaches reality.

The supremacy of the French grand opera, however, was challenged by the flowering of the Italian opera in Verdi and the triumph of the Wagnerian music-drama. Perhaps no two contemporaneous composers were ever more completely contrasted, with the possible exception of Bach and Handel a century earlier. Personally and professionally they were opposites, yet both made imperishable contributions to musico-dramatic literature.

The quartet from Verdi's *Rigoletto* (1851) has been selected as the apex of the operatic ensemble during that period. Only two other concerted numbers are comparable: the sextette from Donizetti's *Lucia* (1835) and the quintette from Wagner's *Die Meistersinger* (1868). Like the latter,[2] the *Rigoletto Quartet* begins with a solo:

Ex. 132.

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[1] In accordance with the contemporary interest in classic forms, Alban Berg's atonal opera includes a rondo, sonata-allegro and passacaglia, among others. See Bauer: *Twentieth Century Music* (Putnam, 1933), page 238; *Falstaff*, Verdi's last opera and only comedy, ends with a brilliant and elaborate fugue.
[2] These three numbers are similar in other respects: cf. texture, tonality and even the names of the characters.

The women enter with a new motive in dialogue, which is soon combined with the first, thus:

Ex. 133.

A third motive appears in the soprano supported by the other voices:

Ex. 134.

It reaches a climax, after which the whole section is repeated. A short coda, also repeated, closes the movement. The form is clear the opening solo is a concise ternary form, acting as the first part of the whole design, which may be symbolized A B A C (C) coda. The over-all form is a group of parts. Its melodic charm and dramatic power make it a masterpiece whose perennial popularity is well-deserved.

Our final example, the so-called *Liebestod* (*Love's Death*) from *Tristan and Isolde* (1859), illustrates Wagner's freedom of structure in many ways, but none more clearly than by the choice of such an ending for a dramatic work. The thematic material is drawn chiefly from the love duet in Act II. Isolde begins quietly, almost dreamily:

Ex. 135.

Molto moderato   Album M-641 Vocal or
                                   M-508 Orchestra

The orchestra continues the melody with elaborate figurations while the voice grows more impassioned. The motives from Act I follow, both associated with the lovers:

Ex. 136.
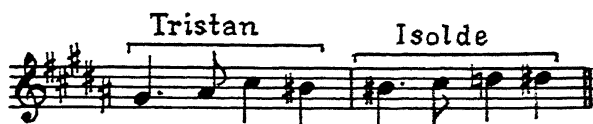
These are combined with the first and lead to a variant, in the orchestra, of the Ecstasy motive from Act II:

Ex. 137.

This is the beginning of the end—one of the most tremendous climaxes in music. The music rises step by step with increasing intensity to the final triumphant affirmation of the Ecstasy motive:[1]

Ex. 138.

The tide recedes, the tempo slackens, until at the end Isolde's motive reappears, rising for the first time in the entire score to a complete close in the final chord:

Ex. 139.

The expressive power of such music makes analysis appear futile and superfluous, yet it is neither if analysis means understanding. Here perfect freedom is achieved through perfect organization. The music grows and unfolds symphonically. Indeed, its five well-defined sections suggest the development division of the sonata-allegro form. The vocal-symphonic idiom of the music-drama has never gone further. Seldom have dramatic poetry and music been so perfectly wedded.

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[1] Note that the time values have been so lengthened that the motive occupies two measures instead of one. This device is technically known as augmentation. The opposite procedure is called diminution. The use of these devices was noted in the discussion of Strauss' *Till Eulenspiegel* on pages 93 and 94.

There have been few significant additions to operatic literature since Verdi and Wagner. In Italy, Puccini (1858-1924) revived the grand opera tradition with an injection of verism which sometimes results in a melodrama of uneven quality. He had dramatic genius, however, and the youthful *La Bohême* (1896), as well as his swan song *Gianni Schicchi* (1918), are real operatic masterpieces.[1] In Germany, Wagner's mantle fell on Strauss, who could not fill it, although his *Salome* (1905) and *Rosenkavalier* (1911) contain some magnificent music. France made the most original contribution in Debussy's *Pelléas and Mélisande* (1902), based on the text of Maeterlincke's play. An earlier work, Moussorgsky's masterpiece, *Boris Godounov* (1874), is a folk opera which is difficult to classify in any general category. All these men, particularly Puccini, had a keen sense of the theatre and ample musical gifts, but forty years after Verdi the lyric drama still awaits a musical Moses to lead it from the operatic wilderness.

3. THE ORATORIO AND THE MASS

The other Italian form, the *Oratorio*, also grew out of the contemporary cultural background. It was so named after the prayer-hall (It. *oratorio*) where the first performances took place and was originally a religious play or allegory set to music and performed with scenery. Its development coincides with that of the early opera, which, indeed, it strongly resembled. The chief difference was the continued use of scenery in the opera, an aid soon discarded in the oratorio. It assumed its present form about 1640 in the works of Carissimi (1605-1674).

Gradually the oratorio emphasized choral effects in contrast to the stress on solo singing in the opera. Handel (1685-1759), reaching back to the old choral oratorio of Carissimi, created a new dramatic style for England—a folk-drama, without scenery, in which the chorus was the protagonist. His *Messiah* set the pattern for the oratorio of today.

In Germany also the oratorio and church music generally were adapted to suit Protestant conditions. Heinrich Schütz (1582-1672), the outstanding composer of his generation, introduced new Italian forms and perfected existing German ones. J. S. Bach's art sprang from the church and he wrote a vast quantity of choral music for its use: three so-called *Oratorios*, four *Passions*, over two hundred *Cantas* and many other works including the gigantic *B Minor Mass*.[2] None,

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[1] Puccini's favorite composer was Wagner, and his favorite work *Parsifal* After an intensive study of *Tristan* he said: "We are nothing but mandolin-players and dilettantes. This terrific music reduces us to nothingness and admits of no imitation." Specht: *Puccini* (Knopf, 1933), page 125.

[2] The scriptures and the chorale were the dominant influences in Bach's religious art. Consequently the cantata and the Passion music were his most characteristic media. Many of his larger works, *The Christmas Oratorio* and *B minor Mass*, are in reality a series of cantatas.

however, were in the oratorio style as understood today since they differed widely from Handel's religious epics mentioned above.

After Handel only two other composers have achieved universal recognition in the oratorio form: the classicist Haydn and the romanticist Mendelssohn. Haydn made a unique contribution in his *Creation* (1798), which reflected the German piety and love of Nature with classic balance and repose. The work met with exceptional success, special choral societies being formed all over Europe especially for its performance. Mendelssohn's *Elijah* (1846), which stems more from Handel than from Bach, represents the musical and religious aspirations of the period. It, too, achieved great popularity, especially in England. It is a curious fact that the three most popular English oratorios—*The Messiah*, *The Creation* and *Elijah* were all written by Germans. No oratorio since *Elijah* has succeeded in capturing the popular fancy, although many, too numerous to mention here, have been written.

The *cantata* deserves passing mention. Like the oratorio it originated in Italy during the Renaissance. Its similar structure made it an excellent school for composers who were experimenting with the larger and more ambitious opera and oratorio forms. Its climax was reached in the church cantatas of J. S. Bach. Since then it has come to mean a modest choral work of widely varied style and content. The literature of the cantata is extensive.

The focal point of Catholic church music has always been the *Mass*—the office of the Eucharist or Communion. Musical settings of the Mass fall into two general categories: the *a cappella* mass, which retained its purity until the middle of the seventeenth century, and the accompanied mass, which reflected the stylistic characteristics of subsequent periods. Belonging to the latter group are a few works which transcend the limits of specific church usage: Bach's *B Minor Mass* (1738), Beethoven's *Missa Solemnis* (1823), and Brahms' *German Requiem* (1868).

The *Requiem* is a special mass for the dead. Two Requiems have achieved permanent places in musical literature, those of Mozart and Verdi. The Mozart *Requiem Mass* (K.626), left unfinished by his death (1791), is one of his greatest and most moving compositions. Verdi's magnificent work (1874) is a direct descendant of the dramatic church music of Scarlatti and the Neapolitan school. The Brahms *Requiem*, although non-liturgical, ranks with the others as a great musical testament. Unlike them, however, it is a prayer for the living bereaved by death, rather than for the dead themselves. It is related to the Biblical works of the baroque period. All these works are products of their time, conditioned by the composers' style and the contemporary trends.[1]

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[1] Curiously enough, all three works were written for definite personal reasons: Mozart's was commissioned by Count Walsegg, although the composer was convinced that it was to serve as his own; Verdi's was in memory of the Italian patriot Manzoni, and Brahms' immortalized his love for his mother.

With this brief historical background in mind, let us hear excerpts from some of these masterworks. Handel's *Messiah* (1742), written incredibly enough in twenty-three days, is probably the most familiar and best-loved choral work on an English text. The final chorus, *Worthy is the Lamb*, ends with a brilliant fugue on the word "Amen." The basses lead off boldly with the following "subject," thus:

Ex. 140.

Note its vigor, rhythmic freedom and use of sequence (meas. 2-3-4). The tenor "answer" is strict, according to fugal custom. The alto and the soprano follow with the subject and answer respectively, ending the formal "exposition" or complete statement of the thematic material in all voices. (See Digest of Form.) Then comes a stroke of Handelian genius. The voices end abruptly, and suddenly the violins alone echo the subject and answer after the manner of the solo instruments in the concerto grosso. The chorus interrupts brusquely with the fugue subject in the bass:

Ex. 141.

Subject.
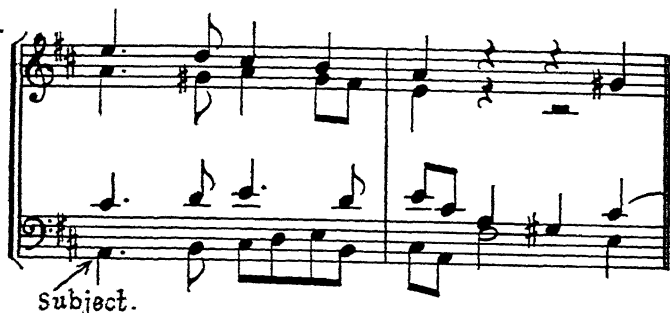
Once more the strings reply, but before they can finish, the chorus again breaks in:

Ex. 142.
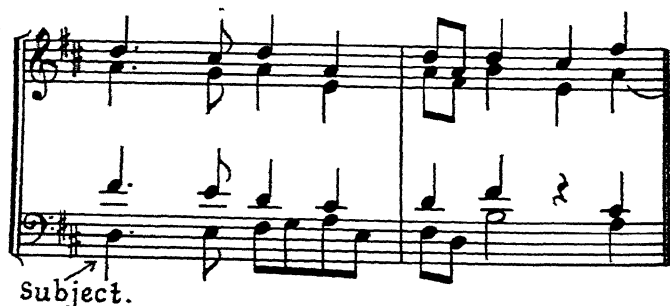
Subject.

Compare these two entrances of the chorus, noting the melodic independence of the voices. The chorus continues without further interruption. After the bass finishes the subject a new idea related to it appears in the soprano, and is quickly echoed by all the other voices, thus:
Ex. 143.

This passage is quoted to illustrate contrapuntal texture. The independence of the voices is amazing. Soon fragments of the subject are heard, also closely imitated, and the movement gathers momentum as it sweeps on to the sudden pause before the solemn concluding chords. The over-all form, as in much polyphonic music, is of course sectional. Such choral writing has never been surpassed and rarely equalled. It expresses perfectly the florid magnificence of the late baroque period: the heroic, dramatic and religious aspects of life fused into a unified and impressive whole.

Mozart's *Requiem Mass*, K.626 and Haydn's *Creation* are the outstanding choral works of the classic period. As the *Requiem* is probably less familiar and also represents the classic orchestral mass, it has been selected for hearing. The tragic story of the *Requiem* is well known. Mozart's work on it was interrupted by his death, only the first number *(Requiem)* being entirely completed and the remainder rather fully sketched. At his widow's request, the score was completed by Süssmayer—one of his pupils. This Mass, so profound yet so clear, exemplifies the best in contemporary Viennese church music.

One of the loveliest numbers is the *Recordare (Ah, remember, Jesus Blessed)* for solo quartet. The alto and bass begin in flowing polyphonic style with an independent accompaniment, thus:

Ex. 144.

This phrase is repeated in a different key by the soprano and tenor, leading to a complete cadence. The second part is sectional, based on several new motives. Finally the initial theme returns and the material of part I is repeated in modified form. The movement closes with a coda (repeated) and an additional phrase for the orchestra. The form is ternary. No description can convey the serene beauty of this supplication. If the *Requiem* was indeed written for himself, as he felt it to be, he pled his cause with convincing and immortal eloquence.

The most popular choral work of the romantic period was Mendelssohn's *Elijah,* in which he endeavored to revive the dramatic possibilities of the oratorio. The Baal choruses suggest the great choral dialogues of *Israel in Egypt* and the *St. Matthew Passion.* But Mendelssohn was neither a Handel nor a Bach, and while his choral writing is always effective, it is the lyric, romantic portions of his works that really live. Such is the tenor air *If with all Your Hearts.* It begins with a soaring figure:

Ex. 145.

12609
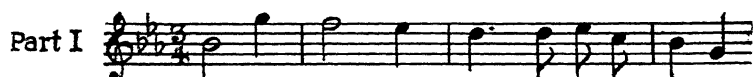
After this initial figure the long melodic line carries the phrase on to the affirmation "thus saith our God." A modified repetition of the phrase follows and leads to the second part, beginning:

Ex. 146.

The phrase is repeated with modifications: there is a hush as the voice gropes, in a transitional passage, for the original key. When it is found, part I returns briefly. Each part is only a phrase in length, but in

both parts (I and II) the phrase is repeated in modified form. Part III is lengthened by an evaded deceptive cadence. The form is ternary. Within these modest limits Mendelssohn has expressed, with genuine feeling, the poignancy of the text.

This concludes our survey of the large multi-movement forms based upon the principle of contrast: the suite, sonata, opera, oratorio and mass. Each is unified by a common idea—a key scheme, thematic relationship or a literary or pictorial continuity. Each is diversified by a number of contrasting semi-independent movements. Their effectiveness is dependent, as always, upon a balance between unity and variety. Of all the large forms, Wagner's *Ring* looms up as one of the most tremendous ever realized in music, or, for that matter, in any of the arts. Its conception and execution stamp it one of the half-dozen outstanding creative achievements of the human mind.

4. THE SOLO SONG

Individual vocal expression is as old as music. References to it occur in all ancient literatures, including the Old Testament. The history of the song in western Europe parallels that of other musical forms from the twilight of the Dark Ages to the noon of contemporary music. During the medieval period the church used, of course, the monodic Gregorian chant, and secular song was promoted by various amateur groups: the trouvères and troubadours in northern and southern France, respectively, and the Minnesingers, and later the Meistersingers, in Germany. Antedating all of them was the itinerant professional musician of western Europe, originally called a jongleur and subsequently known as a minstrel.[1] Originally the jongleur was an entertainer skilled in singing and such feats as are performed by the modern juggler. The jongleur was often an apprentice or an assistant to a troubadour or a trouvère who needed technical help. It is through the jongleurs that much of the popular music and poetry of the Middle Ages have been preserved. Their art was transplanted to England by the Norman Conquest. Previous to the Conquest, however, the British Isles had their own bards, scalds, minstrels and harpers, who produced a large literature of popular songs. All this early music, both on the continent and elsewhere, was naturally improvisational in character.

From this medieval art the song gradually grew more conscious and highly organized until it became the perfect vehicle for lyric expression. It is impossible even to outline its growth here. Naturally romanticism brought it to full flower and produced the great names associated with the form today. However, the golden age of song was not an isolated.

[1] See Reese: *Music in the Middle Ages* (Norton, 1940). Wagner's *Tannhäuser* and *Die Meistersinger* both deal with medieval song contests. The latter work contains many authentic technical details. Cf Massenet's *Le Jongleur de Notre Dame* (1902) and Verdi's *Il Trovatore* (*The Troubadour*).

unrelated phenomenon, but the culmination of artistic influences that had been operative for centuries. Among these influences were the folk song and the aria, both of which were determining factors in the structure of the solo song today.

There are numerous song-types distinguished by origin, style and structure. Many of the older ones are obsolete, but a few have survived. The word *song* itself (Fr. *chanson*, It. *canzona*, and Gr. *lied*) has acquired different national meanings. The ballade (It. *ballata*, a dance) lost its original sense and now refers to a narrative song, dramatic in character, often dealing with the supernatural. The romanze is of the same general type as the ballade, but more concise, personal and lyric. Both are examples of the art song, a type more consciously organized than the simple folk song. The term "art song" is ambiguous, but means in general a setting of a lyric poem, for voice and piano, which attempts to interpret the words through both the melodic line and the accompaniment.

As in all vocal forms, the structure of the solo song varies. Examples have already been cited whose form corresponds to the established designs of instrumental music. On the other hand, vocal forms may be quite free. Musical settings of Tennyson and Whitman would certainly differ in structure;[1] or the composer may consciously avoid regular designs for aesthetic or functional reasons.

In general, the form of solo songs is usually either A B or A B A, strophic (same music for each stanza) or entirely free (new music for each stanza). The latter is sometimes called a "through-composed" song, meaning that the text is set with new music through to the end. It contains no repetitions or return to the initial melodic idea, except possibly a *da capo* at the end. The result is one of the group forms. Song-cycles are a group of song forms similar to a series of related instrumental compositions (e.g., the Chopin *Preludes* or Schumann's *Carnaval*). Songs may be classified either by type or composer. For our purpose the latter method seems preferable.

Our first example, though operatic, is typical of the solo song of the period. Monteverdi (1567-1643) established the ternary form as the basis for the aria and song. In fact this form became so associated with them that it is often referred to as the aria *da capo* form or the Lied (song) form. The lament *Lasciatemi Morire (No longer let me languish)* from his opera *Ariadne* (1610) recalls the similar one in Purcell's *Dido and Aeneas*, mentioned in connection with the ground-bass (Chap. IV). How different from *Isolde's Lament* or *Liebestod!*

The Monteverdi canto—as it is called—is quite short and of affecting simplicity. It begins thus:

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[1] Cf the metric regularity, of *Il Trovatore's* libretto with the freedom of *Pelléas and Mélisande* or *Salome*.

Ex. 147.

Its form, too, is simple: the first part a single phrase, the second part two phrases, and the third a repetition of the first. Seldom has music been more expressive or more satisfying.

In marked contrast is Purcell's *Nymphs and Shepherds* from the incidental music to a play, *The Libertine* (1692), by Shadwell. Although primarily a church composer, Purcell produced a great quantity of music in all fields, including *Dido and Aeneas*, the first and only great English opera. His untimely death at the height of his career (aged 37) makes the variety and quality of his output all the more remarkable. Purcell ranks with Monteverdi and Schütz as one of those composers whose importance transcends his period. After an extended introduction the present song begins with a delightfully irregular phrase pattern consisting of three and five measures, thus:

Ex. 148.

This freedom of phrase length continues in the next three parts until a complete cadence is reached in the original key. After a short interlude the first part (quoted above) is repeated. The form could be symbolized A B C D A, making a group of parts. The song has symmetry and continuity but coincides with no standardized form. The second stanza, which follows, duplicates the first—making the over-all form strophic.

Handel's opera *Rinaldo* (1711) is of special interest for two reasons: it was the first of a long series written for the London public, and it contained the famous air *Lascia che io Pianga* (*Leave me to Languish*).

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[1] *Swarthout in Song.* See catalog for complete contents.

which Handel rightly considered one of the best he ever wrote. Its material is simple:

Ex. 149.

Pr. Song
Andante   Sub. Song (Trio)

The principal song is an A B A form, while the trio has only one part. Both are based on the characteristic rhythm of the sarabande.[2] (See Chap. VIII.) The lovely, serious melody is typical of Handel's exceptional melodic gifts.

Unlike Handel, Bach wrote very little secular vocal music, aside from a few cantatas for special occasions. It is said that he never composed a song. His approach to sacred music was totally different from Handel's, possibly because much of it was written for actual use in the church service. His work on the whole is more contemplative and less dramatic: more subjective than objective. Furthermore, his music, like Beethoven's, is saturated with instrumental feeling This does not mean that he did not write vocally, but simply that he treated the voice more as part of the ensemble than as a distinctive solo medium. This trait is shown in the lovely alto air *It is fulfilled* (or *It is finished)* from his *St. John Passion* (1723). It is practically a duet between a viola da gamba and the voice, in which there is much mutual imitation. After a short introduction, which repeats the principal melodic idea in different keys, the voice begins, echoed immediately by the viola da gamba:

Ex. 150

Molto Adagio
Voice

viol

Two phrases lead to a complete cadence in the relative key (D major). A short interlude introduces a contrasting phrase based on the same motive. The tempo abruptly changes to *vivace* at the words, "See Judah's hero triumps now":

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[1] *Swarthout in Song.* See catalog for complete contents.
[2] Cf. Beethoven's *Egmont Overture, Op. 84* (7291), whose introduction uses this sarabande rhythm to suggest the oppression of the Dutch by the Spaniards. The dance is Spanish in origin.
[3] *Great Songs of Faith.* Marian Anderson. See catalog for complete contents.

Ex. 151.

This jubilant passage ends abruptly, and the introduction returns accompanied by two repetitions of the first motive by the voice. The form is ternary, although the return is hardly more than suggested. Although different in style, the air is reminiscent of Elijah's aria *It is Enough* by the similarity in subject, contrasting tempos and use of a solo obbligato instrument, and is typical of the florid baroque style used to express real and deep feeling. With Bach and Handel the baroque period came to an end, and music sought new channels.

The chief concern of the classic era with instrumental music precluded much emphasis on the solo song. Neither Haydn nor Mozart wrote many solo songs in comparison with their total output. Haydn's songs, like so much of his work, were strongly influenced by the folk song. *My Mother Bids me Bind my Hair* is still justly popular. Mozart's contribution was more varied in style. His masterpiece, *The Violet*, ranks with his best work in other fields, and exhibits that curiously prophetic romantic strain found in his great *C minor Fantasia* for piano (K.475). Beethoven's interests were chiefly instrumental, as suggested before. However, he did make some notable additions to vocal literature: *Adelaid, In Questa Tomba Oscura, Mignon's Song* and the great song-cycle *To the Distant Beloved* (Op. 95). In his songs he seems on the whole to have preferred the strophic form. To Beethoven is due the recognition which the solo song enjoys today as a serious art form.

It was Schubert, however, who inaugurated the golden age of song, and who remains its undisputed master. His six hundred songs include every conceivable type and mood. His was the secret of the balance between the text and the melodic line, which was sustained and enriched by an accompaniment expressive of every nuance. Apparently he went through no apprenticeship in song writing as he did in instrumental forms: from the beginning he was a "Meistersinger." This is clearly shown by his Opus 1, *The Erl King*,[1] written when he was eighteen—a work whose dramatic power and psychological insight have rarely been equalled.

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[1] It is a curious coincidence that Op. 1 of the great ballad composer Loewe should also have contained an excellent setting of the *Erl King*. His dramatic ballads linked the song and music drama. See Northcote: *The Ballad in Music* (Oxford University Press, 1942).

Goethe's ballad recounts how a father and sick son flee on horseback from Death—the Erl King. The song begins with a rushing accompaniment figure suggestive of the galloping horse and the terror of its riders. The song is divided into eight stanzas, thus:

Ex. 152.

Intro.: The Ride

1. Narrative (period).

2. Dialogue, father and son (phrase group).

3. The Erl King (period).

4. Dialogue (phrase group).

Child's Cry

Father's Reply

5. The Erl King (period).

6. Dialogue (phrase group).
   (Repetition of the Cry from stanza 4)
7. The Erl King and the child (phrase group)
   (Repetition of cry from stanzas 4-6)

8. Narrative (phrase group)
   (Repetition of accompaniment figure from stanzas 1-2. Melody resembles that of stanza 2)

The form is a group of parts. While "through-composed," it has a symmetry due to the repetition, like a refrain, of the child's cry in stanzas 4-6-7, and the return of the first accompaniment figure in stanza 8. The three contrasted characters are etched in a few strokes: the terrified child, the anxious father and the grim Erl King, whose persuasive phrases are more horrible than threats. It is a perfect example of the ballad type of solo song, and remains one of the landmarks of music literature as a whole.

Schumann (1810-1856) was the second of the three great romantic "Meistersingers." Less versatile than Schubert, he sometimes surpasses him in the selection and setting of the text. The piano and voice become equally important as expressive media, thus anticipating the modern song. His setting of Heine's ballad, *The Two Grenadiers*, Op. 49, No. 1, is one of his greatest songs. Two French soldiers, returning prisoners from Russia, are broken by the news of Napoleon's defeat and capture. One is fatally wounded and asks that his body be taken to France for burial, so that he may arise to answer his Emperor's call. It is strange that this stirring expression of French patriotism should have been written by two Germans. The song is based on three contrasting musical ideas, the first two dealing with the introductory narrative and conversation, and the third, the *Marseillaise*,[1] expressing the dying soldier's pledge to his Emperor.

The short thematic introduction ends with a figure that recurs throughout the song:

Ex. 153.

The voice begins the narrative:

Ex. 154.

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[1] Cf. Schumann's *Vienna Carnival-Scene*, Op. 26 (first movement), in which a disguised version of the *Marseillaise* is quoted in defiance of current regulations of the police, who feared its inflammatory tendencies.

This phrase is repeated and leads to a declamatory passage:

Ex. 155.

Motive 2

These two passages constitute the first large section, which, with the introduction, is repeated twice in modified form. Note especially that in the last repetition, as the soldier makes his request, the accompaniment changes and the melody becomes more lyric. A transitional passage leads to the *Marseillaise*, and the song ends reflectively with a few slow chords.

It is of modified strophic construction with an independent ending. The quotation of the patriotic French song is a stroke of genius. The first section is a repeated phrase, and the second a group of two similar phrases. This pattern is followed in both their repetitions. The transition to the *Marseillaise* is a repeated phrase. In the French song, Schumann has used only phrase 1 (repeated), phrases 2-3 and a return to phrase 1, making a small A B A form. The total resultant pattern is A B (three times), transition and the final A B A—a group of part forms. Due to the repetitions, however, the general effect is strophic.

Brahms (1883-1897) was the third and last great German song writer. Musically he surpasses Schumann, but poetically he is hardly Schumann's equal. He was much closer to Schubert in his emphasis on the voice and subordination of the piano. His aim is clear declamation rather than the expression of a mood. The influence of the folk song is also much more apparent in his than in Schumann's songs. It was possibly for this reason that he preferred the strophic form, as in the *Sapphic Ode, Op. 94, No. 4* (7085).

One of his loveliest songs in serious mood is *Wir Wandelten (We Walked One Day) Op. 96, No. 2*. Its opening motive is curiously like Chopin's so-called *"Raindrop" Prelude, Op. 28, No. 15* (record 6847). Even the key is the same. The piano begins with a passage which is no "introduction" in the ordinary sense but an integral part of the whole, to be repeated later. There is a canonic imitation of the principal melody (how few composers can treat a canon romantically!) and then the voice takes the burden of the song:

Ex. 156.

Part I—double period (extended)

Andante espressivo   In Album M-751[1]

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[1] *Brahms Songs,* Vol. 2. See catalog for contents.

The voice pauses, and the piano returns to the canonic "introduction." to be soon followed by the voice, which completes the phrase. This first part is then repeated in condensed form and ends, quite surprisingly, in a new key.

The new contrasting section (part II) is derived indirectly from the first. Listen to the descending scale passages in both:

Ex. 157.

Part II—phrase group (repeated)

After this two-measure phrase is heard a number of times. the first melody returns somewhat abbreviated. The form is ternary: part I. an extended double period; part II. a repeated phrase group: and part III. a period with codetta.

This song is typical of Brahms' mature style. The melodic line stands out against a simple, almost static, harmonic background. Note the subtle melodic syntax, especially in part I, whose four phrases are interwoven into a continuous melodic line. Yet all this material is reduced, with perfect logic, to a single period when it returns as part III. With Brahms the golden age of the *lied* came to an end.

There were other nineteenth century composers who made notable contributions to song literature: Rubenstein, Franz, Jensen, Tchaikovsky and Grieg, to mention only a few. Fauré and Debussy in France and Moussorgsky in Russia turned away from the typical German *lied* and imbued lyric song with personal and national characteristics. (See record list.)

By far the greatest master of the song after Brahms, however, was the Viennese composer Hugo Wolf (1860-1903), who carried the modern song to its practical limits. He applied Wagner's technique to the song without sacrificing its essential lyricism. As Brahms stemmed from Schubert, so Wolf followed Schumann. His songs are for voice and piano—not with piano accompaniment. He stands unsurpassed for variety and depth of emotion. He gives much—but also demands much, which may account for his comparative neglect. The only other significant name of the period is Strauss, but his songs, while lovely, are early works, predating Wolf in style. The nineteenth century was concerned primarily with the problem of uniting words and music: the twentieth century turned back to instrumental, stylistic and harmonic problems which had occupied the (late) eighteenth century—and consequently, since Wolf, there has been little emphasis on the solo song by outstanding composers.

This brief survey of vocal forms began with some questions about the union of words and music. In retrospect, how have composers met the problem? Generally speaking, there appears to have been a slow

but regular swing between the relative importance of the words and the music. One of the stated ideals of the early Italian opera was the declamation of the words at the expense of the music, yet opera soon ignored the text almost completely for the sake of vocal virtuosity. Many of the Bach and Handel arias are ridiculous as declamation— their creators had other values in mind. Gluck attempted to restore the supremacy of the word, but Italian opera, until Verdi, remained a concert with scenery. It was Verdi who succeeded in reducing the singer from a dictator to a performer.[1] Romanticism brought a flood of new influences to bear on music, among them literature. The importance of the word increased. Naturally the problem differed somewhat in opera, choral music and song, but fundamentally it hinged on the relative importance of the words and music. Schubert represents an almost ideal balance between words and music, but he often set inferior poetry. Later composers have been criticized for emphasis on the literary rather than on the musical element, but after all, in song as in opera or oratorio, there is room for many differing conceptions and types. Debussy is an outstanding example of preoccupation with the text—but he is hardly less "musical" for that reason. In the last analysis, one must reluctantly admit that the problem of words and music is usually solved by the composer according to preference, not aesthetics; which is one good reason for the listener having, as a basis for judgment, a wide aural acquaintance with the best in musical literature.

The following records have been selected as representative of the opera, oratorio, mass and solo song. As the bulk of recordings are in albums it is impossible to list arias and solo songs chronologically. The record list is merely suggestive, and should be supplemented by the complete record catalog.

RECORD LIST

A OPERA (exclusive of overtures)

Gay *Beggar's Opera*	Album M-772
Purcell· *Dido and Aeneas· When I am Laid in Earth*	} 17257
Scarlatti: *Se Florindo è Fedele (If Florian is Ever Faithful)*	} (Anderson)
Gluck: *Orfeo ed Euridice: Ballet Music*	7138 or in Album M-65
Alceste :Ah, Malare Moi	}
Non, ce n'est point un sacrifice	} (Bampton) 18218
Mozart[2]: *The Magic Flute* (Vol 1 (Act I)	M-541
(Vol. 2 (Act II)	M-542
Marriage of Figaro, in three Vols.	M-313, 314, 315
Cosi Fan Tutte, in three Vols.	M-812, 813, 814

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[1] Even Mozart obligingly withdrew or added arias in accordance with the singers' whims, but Verdi specifically stated in the score of *Rigoletto*: "This recitative must be sung without the usual appoggiaturas."

[2] When only complete albums are cited, see catalog for list of additional single records.

Don Giovanni, in three Vols.   M-423, 424, 425
    Act. 1: Recitative and Aria: }
        Era già alquanto . . . Or sai chi l'onore }   11-8406
    Act 11: *Aria- Non mi dir, bell' idol mio*   }
Beethoven: *Fidelio: Thou Monstrous Fiend*   (Flagstad) 14972
Ah, Perfido, Op 65   (Flagstad) Album M-439
    (Concert aria, not from an opera.)
Rossini: *The Barber of Seville*
    Act I *Ecco ridente in cielo* }
          Se il nome   }   (Schipa) 1180

                          { (Thomas) 15860 in Album M-645
          Largo al factotum   { (Tibbett) 7353
                          { (Gorin) 13437
                              { (Pons) 8870
         Act II *Una voce poco fa* { (Galli-Curci) 7113
                            { (Tetrazzini) 7883
    La calunnia   (Chaliapin) 6753
Weber: *Oberon: Ocean, Thoug Mighty Monster* (Flagstad) 15244
Bellini. *Norma: Ah! del Tebro*   (Pinza) 1753
          Casta Diva   (Ponselle) 8125
          Mira Norma   (Ponselle-Telva) 8113
Donizetti: *Lucia: Chi mi frena* (Sextette)   { 10492
                                       { 10212

    (Both excellent. The first is an old accustical recording.
    but the ensemble includes Caruso On the reverse of both
    records is the *Rigoletto Quartet*.)
    Ardon gl' incensi (Mad Scene) }
    Spargi d' amaro pianto   }   (Pons) 7369
    Gusto cielo! Rispondete   }
    Tu che a Dio spiegasti l'ali }   (Gigli-Pinza) 8096
    Tomb Scene (Act III, Sc. 3)   (Peerce) Album M-845
                                { (Gigli) 7109
Meyerbeer: *Africana: O Paradiso!*   { (Caruso) 14234
                              { (Bjoerling) 12159
Gounod: *Faust* (complete)   Album M-105
Massenet: *Manon: En fermant les yeux (Le Rêve)* (Bjoerling) 12635
    Thais: Dis-moi que je suis belle (Mirror Song) (Jepson) 14153
Saint-Saëns: *Samson and Delilah: My Heart at thy
    Sweet Voice*   (Swarthout) 14143
Bizet: *Carmen* (complete)   Album M-128
                             { (MacDonald) 15850
                             { (Maynor) 17698
Charpentier: *Louise: Depuis le jour*   { (Jepson) 14153
                             { (Bori) 6561
                             { (Moore) 17189
Moussorgsky: *Boris Godounov*:
    Ah! I am Suffocating   }
    I Have Attained the Highest Power (monolog) } 14517
    Coronation Scene   11485
    Farewell of Boris   }
    Death of Boris   }   6724
    Prayer of Boris   15177
      ((All records by Chaliapin)
    Symphonic Synthesis (Stokowski)   Album M-391

Verdi: *Rigoletto* (complete)   Album M-32
  Il Trovatore (complete)   Album M-106
  La Traviata (complete)   Album M-112
  Aïda (complete)   Album M-54
  Otello (abridged version)   Album M-620
  also *Love Duet* (Act I)—*Willow Song* and
    Ave Maria (Act IV)   Album M-860

Wagner. *Lohengrin*:
  Elsa's Dream   (Flagstad) 14181
  Ye Wandering Breeze   (Flagstad) 1901
  Bridal Chorus   (chor.-orch.) 9005
  Bridal Chamber Scene, Act III   Album M-897
                                                     (Melchior-Flagstad)
  Lohengrin's Narrative   (Crooks) 7105
  Lohengrin's Farewell   in Album M-516

  Tannhauser.
  Dich, teure Halle (Oh' Hall of Song)   (Flagstad) 14181
  Procession of the Guests   (chor.-orch.) 9161
  Elizabeth's Prayer   (Flagstad) 8920
  Evening Star   (Werrenrath) 6563
  Pilgrims' Chorus   { (chor.-orch.) 9161
                                                     {   20127

  Rhinegold
  Excerpts (Stokowski)   Album M-179
  Die Walküre
  Act I, complete   Album M-298
  Act II   Album M-582
  Excerpts (Stokowski)   Album M-248
  Siegfried—Synthesis (Stokowski and soloists)   Album M-441
  Die Gotterdammerung:
  Excerpts (Stokowski)   Album M-188
  Brünnhilde's Immolation   in Album M-644
  Dawn and Siegfried's Rhine Journey   in Album M-308
  Siegfried's Rhine Journey and *Funeral Music*   Album M-853

  Tristan and Isolde:
  Love Duet (Act II) and *Liebestod* (Act III)   Album M-653
                                                     also in Album M-644
  Love Duet (Act II)   Album M-671
  ᐧ *Prelude—Liebesnacht—Liebestod* (Stokowski)   Album M-508

  Die Meistersinger:
  Act III, complete   Albums M-537 and M-538
  Comparatively little is recorded from Act I, but there are
  a number of single records from Acts II-III, including:
  Dance of the Apprentices (Act III)   }
  Entrance of the Meistersingers (Act III) }   1807
  Church Scene (Act I)   }
  Awake, the Dawn of Day Draws Near (Act III) }
  Prize Song (Act III)   (Crooks) 7105

  Parsifal·
  Act II Duet   (Flagstad-Melchior) Album M-755
  Prelude and *Good Friday Spell*   { Album M-421
                                                      { Album M-514
  Amfortas, the Spear-wound (Melchior)   Album M-516

Puccini: *Tosca* (complete)   Albums M-539 and 540
  La Bohême (complete)   Albums M-518 and 519
  Madame Butterfly:
    Some Day He'll Come   (Bori) 6790
    Love Duet   (Giannini-Wittrisch) 8921
Mascagni · *Cavalleria Rusticana* (complete)   Album M-98
Leoncavallo: *I Pagliacci* (complete)   Album M-249
Strauss: *Der Rosenkavalier* (Selected Passages)   Album M-196
  Salome:
    I have kissed thy mouth }
    Wherefore Didst Thou Not Look? }   (Lawrence) 8683

    Thy Tongue Speaks No More }
    Thou Wouldst Not Let Me Kiss Thy Mouth } (Lawrence) 8482
    Salome's Dance   7259, 7260
Debussy · *Pelléas et Mélisande*
Humperdinck · *Hansel and Gretel*   Album P-38
Sullivan: *Gems from the Gilbert-Sullivan Operas*   Album C-23
  The Gondoliers   Album C-16
  Iolanthe   Album C-10
  The Mikado   Album C-26
  Patience   Album C-14
  H.M.S. Pinafore   Album C-13
  The Pirates of Penzance   Album C- 5
  Trial by Jury   Album C- 4
  Yeomen of the Guard   Album C-17
In addition to albums of single operatic works there are a
number consisting of selections from various works. (See
complete catalog for contents.
  Italian Songs of the 17th and 18th centuries   (Pinza) M-760
    (chiefly operatic)
  Stars of the Metropolitan { Vol. 1   Album M-329
                              { Vol. 2   Album M-633
  Mozart Arias and Duets   (Rethberg-Pinza) Album M-733
    (from *Don Giovanni* and *The Marriage of Figaro*)
  From the Opera   (Crooks) Album M-585
  Voices of The Golden Age of Opera   Album M-816
  French Opera Arias   (Swarthout) Album M-925
  Selections from Six Wagnerian Operas
                         (Flagstad-Melchior) Album M-749
  Wagnerian Characterizations   (Thorborg) Album M-707
  Templeton's Musical Portraits   Album P-19
    Excellent and amusing parodies of Wagner (e.g. *Brünn-
    hilde's Battle Cry* as it might be sung by an American
    Crooner) and Verdi (Opera presentation of "South of
    the Border").

B. THE ORATORIO

Bach: *Come, Sweet Death (Komm', Süsser Tod)* } (Anderson) 1939
                                              } (Lashanska) 7085
  Arioso from *Church Cantata No. 156*   18498
  The St. Matthew Passion:
    My Soul is Athirst (arr. Stokowski)   in Album M-401
  The St. John Passion:
    It is consummated (arr. by Stokowski)   8764

Christmas Oratorio:
 Pastorale   8736

 Shepherds' Christmas Music   7142
 When Thou Art Near (Bist du bei mir)   (E. Schumann) 8423
Stradella: *Pictà, Signore! (Have Mercy, O Lord)*   8768
Handel: *The Messiah*:

 All We Like Sheep }
 Surely He Hath Borne Our Griefs }   9019
 The Amen Chorus }
 And the Glory of the Lord }   9125
 And the Glory of the Lord }
 The Hallelujah Chorus }   11825
 Behold the Lamb of God }
 Glory to God in the Highest }   11824
 Comfort Ye, My People }
 Every Valley Shall be Exalted }   (Booth) 12598

 He Shall Feed His Flock   (Matzenauer) 6555

 I Know That My Redeemer Liveth   (Marsh) 9104
 Pastoral Symphony   (Stokowski) 7316

Mozart: *Alleluja* (from Motet *Exsultate*)   (Onegin) 1367

Haydn: *The Creation*:

 Achieved is the Glorious Work }
 The Heavens are Telling }   11960

Mendelssohn · *Elijah*:
 Then Shall the Righteous Shine Forth   (Booth) 12609
 Oh Rest in the Lord   (Matzenauer) 6555
 Hear Ye, Israel   (Marsh) 9104

Oratorio Arias   (Crooks) Album M-934
Oratorio Arias   (Steber) Album M-927
Stainer · *The Crucifixion*   Album M-64

C. THE MASS

Gregorian Chant (Ordinary of the Mass)   Album M-69
Gregorian Chants   Album M-87
Durante: *Misericordias Domini*   17633
Palestrina: *Ecce, Quomodo Moritur*   17633

 Requiem Mass (K 626)   Album M-649

Beethoven · *Missa Solemnis Op. 123* (2 vols.) Albums M-758 and M-759
Bizet: *Agnus Dei* (Caruso record)   17814
Mozart · *Agnus Dei* from *Mass in C minor*, K.427   18512
Fauré: *Requiem*   Album M-844
Verdi: *Requiem Mass*   Album M-734
Rossini: *Stabat Mater-Cujus Animam* (Gigli)   8768

D. SOLO SONG (SECULAR)

Owing to the extensive recorded literature only a single record or album of records of each outstanding composer is cited. See Victor Record Catalog for titles of songs in albums.

Beethoven: *Adelaide, Op. 46* (Bjoerling) 2195

Schubert: *The Omnipotence, Op. 79, No. 2* (Tibbett) 15891
The Wanderer, Op. 4, No. 1 15891

Schumann: *The Nut Tree (Der Nussbaum)*
Op. 25, No. 3 (Anderson) 14219

Brahms· *The May Night (Die Mainacht) Op. 43, No. 2* 14-10

Strauss: *All Souls' Day (Allerseelen) Op. 10, No. 8* (Flagstad) 1720

Grieg· *I Love You (Ich liebe Dich) Op. 5, No. 3* (Flagstad) 1814

Tchaikovsky: *None But The Lonely Heart, Op. 6, No. 9* (Tibbett) 1704

Loewe: *Edward, Op. 1, No. 1* (Tibbett) 7486

Moussorksgy: *Song of the Flea* (Chaliapin) 6783
(Tibbett) 7779

Rubinstein: *The Prisoner* (Chaliapin) 15236

Franz: See *Art Songs* (Crooks)
Twelve Beloved American Songs (Nelson Eddy) Album C-27
Early American Ballads (Arr. John Jacob Niles) Album M-604
Italian Songs of the 17th and 18th Centuries (Pinza) Album M-766
Lily Pons in Classic Airs Album M-756
Art Songs (Crooks) Album M-846
Art Songs, Vol. 2 (Frijsh) Album M-789
French Art Songs (Teyte) Album 895
Schubert: *Die Winterreise, Op. 89* (Lehmann) Album 692
Schumann: *Frauenliebe und Leben, Op. 42* (Traubel) Album M-737
Brahms Song Society (Kipnis) Album M-522
Brahms Songs, Vol. 2 (Kipnis) Album M-751
Wagnerian Songs (Three Deathless Songs) (Traubel) Album M-872
Songs of Debussy (Teyte-Cortot) Album M-322
Flagstad in Song Album M-342
MacDonald in Song Album M-642
Pons in Song Album M-599
Swarthout in Song Album M-679
A John Charles Thomas Program Album M-645
A Grace Moore Program Album M-918

E. CHORAL MUSIC BEFORE 1900

See Chapter V, Record List.

F. MODERN CHORAL WORKS

Hanson: *Lament for Beowulf, Op. 25* Album M-889
Robinson: *Ballad for Americans* Album P-20
Kleinsinger: *I Hear America Singing* Album M-777

How to Hear Vocal Forms

For the listener, analysis of vocal music is conditioned by the type of composition, the period and the words. What was said regarding specific polyphonic vocal forms in Chapter V applies to all vocal works of contrapuntal texture. Their form is sectional: do not expect to hear regular phrase and period designs. This is particularly true of church music.

On the other hand, the bulk of theatre music, except the Wagnerian "melos," is more regular in structure. As noted above, the basic ternary form (A B A) received its impetus from the early *da capo* aria, and much of the solo music of opera is cast in its mold. Of course, following Wagner's lead, the later prosody of Debussy, Strauss and the moderns broke away from set patterns and achieved continuity by other means.

The importance of the words in the nineteenth century solo song influenced its form profoundly. Three designs predominated: strophic, homophonic, and "through-composed." In other words, the music may range from exact duplication to entirely new material for each stanza or group of stanzas. The important point, as always, is to *listen for repetitions* and identify the design accordingly. Form has been so linked with instrumental music that the listener may have some difficulty in hearing vocal music analytically. In one sense it is perhaps less important to do so than for instrumental music; but broadly speaking, the listener will find the same satisfactions in sensing the design of a Handel chorus, Mozart aria or Schubert song as he does in grasping the structure of a Bach fugue or Beethoven symphony.

In the end, aural analysis is futile and barren if it does not increase the listener's enjoyment by helping him to hear more, and hear it more clearly. Ears grow as well as hands or feet. Do not expect the impossible. Work slowly on music which has a personal appeal, listening always for the over-all effect before the details. All form is "free"— use the norm as a measure of the exceptional. Strike a balance between loose generalities and pedantic precision. In other words, make aural analysis not an end in itself, but a tool for the enjoyment of music.

The following records from the above list are suggested as a good introduction to vocal forms:

Palestrina: *Ecce, Quomodo Moritur*	17633
Purcell: *Dido and Aeneas: When I am Laid in Earth*	17257
Rossini: *Barber of Seville: Una Voce Poco Fa* 8870, 7110 or 7883	
Wagner: *Die Meistersinger: Prize Song*	7105
Handel: *The Messiah: And the Glory of the Lord*	11825
Grieg: *I love you, Op. 5, No. 3*	1804

APPENDIX

I — DIGEST OF FORM

II — GLOSSARY OF TERMS

III — MUSIC TO PLAY

IV — BOOKS TO READ

V — MINIMUM RECORD LIST

I — DIGEST OF FORM

GENERAL TERMS

Form is the structural result the composer obtains by securing a balance between unity and variety. The divisions of form in music are determined by cadences, changes of style or new material.

CADENCES

I. *A Complete Cadence* is the "period" of musical punctuation, made thus:

1. Perfect Authentic Cadence   V or V$_7$-I (S.W W. No. 45, 8)[1]
2. Perfect Plagal Cadence   IV-I (S.W.W. No. 44, end)

Both of these cadences end with the keytone in the soprano.

II. *An Incomplete Cadence* is the comma, semicolon, colon, or question mark in music, made thus:

1. Semi-cadence or Half Cadence   V (S.W.W. No. 45, 4)
   (Note that the perfect authentic cadence on the I of the dominant or any related key gives the same effect when used to close an antecedent phrase.)

2. Imperfect Authentic Cadence   V or V$_7$-I (S.W.W. No. 16, 5)
   This cadence may end with either the 3rd or 5th scale step in the soprano. It may be used either within or at the end of a complete musical thought.

3. On any other chord, such as the IV, III, VI, etc., or Tonic of the key represented by that chord. (See Auld Lang Syne, meas. 4.)

III. *An Evaded or Deceptive Cadence* is the resolution of the V or V$_7$ to the VI, the imperfect I, I$_6$ or any unexpected chord where the perfect authentic cadence is expected (S.W.W. No. 45, second ending).

For convenience in written analysis those cadences may be symbolized thus:

Perf. Auth.	————————⌐
Perf. Plagal	————————⌐
Semi	————————∨
Imp. Auth.	————————⟩
Evaded	————————⟋

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[1] *Songs Without Words, No. 45* (Mendelssohn), measures 8, counting only complete measures.

FIGURE

A *figure* is a rhythmic or melodic fragment consisting of two or more tones (S.W.W. No. 45, 1).

MOTIVE

A *motive* consists of a melodic, harmonic or rhythmic pattern generally one or two measures long.[1] It is the idea from which a composition is developed (S.W.W. No. 47, 1-2).

REPETITION

A *repetition* is the use of a figure, motive, or phrase on the same scale degrees (S.W.W. No. 11, entire; No. 16, 16-17).

SEQUENCE

A *sequence* is the reproduction of a figure, motive, or phrase on different scale degrees. Both repetition and sequence may involve rhythm, melody, and harmony either separately or together, and may be either exact or modified (S.W.W. No. 1, 2-3-4; No. 8, 14-15, 19-26; No. 17, 22-28).

THEME

A *theme* is a definite, complete musical subject (large or small) often developed from a motive or figure. It is used in large compositions and is generally a one-, two-, or three-part form (Beethoven *Sonata Op. 2, No. 2,* first movement).

PHRASE FORMS

The term *measure* is used in three senses: First, literally, as the space between bar lines; second, as a metrical unit of two or more pulses containing one strong accent irrespective of bar lines; and third, in a larger sense, as a unit of the real meter of the melodic line determined by the harmonic and rhythmic grouping between cadences thus:

(1) S.W.W. No. 45, 1.

(2) S.W.W. No. 20, 1-2.

(3) S.W.W. No. 12 (12-8 rather than 6-8) Beethoven, *Symphony No. 9,* Scherzo (measures 177 and 234).

PHRASE

A *phrase* is the basic unit of musical form. It may be a complete musical thought paralleling a simple sentence in grammar or an incomplete musical thought requiring completion by other phrases. The phrase generally is developed from one or more melodic, harmonic or rhythmic figures used in repetition or sequence. However, many phrases in modern music are developed cyclicly by sequence of mood rather than figure. Harmonically the phrase consists of a series of progressions leading to a cadence. (S.W.W. No. 28, 4-8).

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[1] The terms *figure* and *motive* are sometimes used interchangeably. Thus the Murder Motive in Berg's opera *Wozzeck* is a single sustained tone for full orchestra.
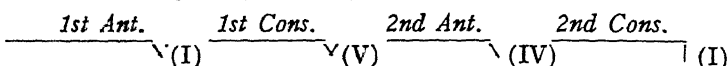
PERIOD

A *period* consists of two phrases: the first (the antecedent phrase) ending with an incomplete cadence (usually V); the second (the consequent phrase) ending with a complete cadence, usually the V or V_7 to the I.

A period is said to be *parallel* in construction when the second phrase begins like the first. If the second phrase begins differently, the period is said to be *contrasting*. (S.W.W. No. 28, 4-12; No. 27, 4-12).

DOUBLE PERIOD

A *double period* consists of two periods, divided in measure 8 by a strong semi-cadence.

In the typical double period, the first antecedent phrase has an incomplete cadence; the first consequent phrase, a semi-cadence; the second antecedent (the third phrase) an incomplete cadence; the second consequent phrase, a perfect authentic cadence, thus:

| *1st Ant.*	*1st Cons.*	*2nd Ant.*	*2nd Cons.*
˅(I)	˅(V)	˅(IV)	˥(I)

(S.W.W. No. 37, 2-17; Schubert *Impromptu Op. 142 No. 1*; *Flow Gently, Sweet Afton*, 1-16.)

Double periods are usually parallel in construction, phrases one and three and two and four being similar.

PHRASE GROUP

A *phrase group* may consist of two or more (usually three) phrases, parallel or contrasting in construction, used as a substitute for the period form. The cadences are all incomplete, usually semi, excepting the last one which is a complete cadence when the group contains three or more phrases. The following are possible cadence inflections: (S.W.W. No. 28, 12-20) *Silent Night, Austrian Hymn* (Haydn), Beethoven *Sonata Op. 2, No. 3 Allegro con brio*, 1-12.
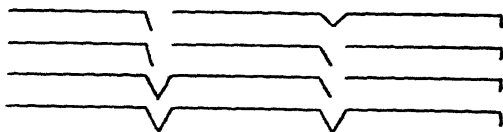
ANTECEDENT OR
CONSEQUENT GROUPS

Rarely, a group of two phrases may be substituted for either the antecedent or consequent phrase of a period, generally for the latter. These substitutions are known as antecedent or consequent groups. (S.W.W. No. 1. last 21) Beethoven *Sonata Op. 2, No. 1*, Finale 1-12;

Symphony No. 9, Adagio; Chopin *Mazurka Op. 17, No. 2* (1-12); Haydn *Symphony in B♭ major, No. 12*, Finale, 1-12 (Peters edition) (S.W.W. No. 33, 1-12).

SECTION

The term *section* is applied to any episode of indefinite form in contrast to the terms phrase, period, part, etc., whose structural conditions are more or less accurately fixed. The term is used in two ways—

(1) The sectional form is always used for the development and coda of the sonata-allegro from and for the coda of other large forms such as the variation, rondo, etc. The sections are defined either by fairly complete cadences or by a change of style and material.

(2) The sectional form is sometimes used for Part II of the A B A form, the sections being defined by perfect authentic cadences. Beethoven *Sonata Op. 2, No. 2, Scherzo*.

EXTENSIONS

I. Phrases may be extended thus:

(1) At the beginning (introduction) (S.W.W. No. 46, 1-2).

(2) In the course (sequence or repetition) (S.W.W. No. 8, 13-17)

(3) At the end (evasion or expansion of cadence) (S.W.W. No. 27, 40-44; No. 4, 21-26; No. 42, last 8).

(4) By exact or modified repetition of entire phrase (S.W.W. No. 46, 3-12). (See Goetschius, *Homophonic Forms*, Chap III, pp. 25-55.)

II. Periods may be extended thus:

(1) By phrase extension, as above (1) through (3).

(2) By exact or modified repetition of either or both phrases or entire period. (S.W.W. No. 27, 5-20; No. 21, 88-111; Sibelius, *Romance Op. 24, No. 9*, 2-18.)

III. Double periods may be extended thus:

(1) By phrase extension, as above, (1) through (3).

(2) By exact or modified repetition of the entire double period, either period, or the last phrase. Mozart *Piano Sonata, K.309, Andante*, 1-32; Beethoven *Piano Sonata Op. 106, Adagio*, 1-33; Chopin *Mazurka Op. 41, No. 4; Prelude Op. 28, No. 6*.

(3) By group formations in the second period. (Chopin *Nocturne, Op. 15, No. 1*, 1-20; S.W.W. No. 20, 1-21.)

CONTRACTION

Occasionally the cadence is omitted either when the cadence chord of one phrase is the same as the first chord of the following phrase, or when the cadence chord is arbitrarily suppressed. This condensation or omission of the cadence measure is known as an "elision." (S.W.W. No. 47, measures 19 and 61.)

SMALL (PART) FORMS

ONE-PART

The *One-Part* form (Unitary) consists of a phrase or period form more or less complete in itself. It is often repeated. Occasionally large sections, as the theme of a sonata-form or entire compositions, are only a one-part form based on the elaborate development of a single motive or figure. (First movement of Beethoven *Sonatas, Op. 7* or *Op. 14*, No. 12, and Liszt, *Liebestraum, Nocturne No. 3*.)

TWO-PART

The *Two-Part* form (Binary or Bipartite) is an A B form as follows:

A. Part I consists of any phrase or period form with a complete perfect authentic cadence. If it is in major, the cadence may be in the Tonic, Dominant key or related key. If it is in minor, the cadence may be in the Tonic, the Relative major, or the Dominant (minor) key.

America, Schumann *Album for the Young, Op. 68, No. 4, Robin Adair*, Handel *The Harmonious Blacksmith* (theme), Haydn *"Surprise" Symphony, Andante* (theme); Mozart *G minor Symphony*, Finale (1-16); Mendelssohn *Variations Seriouses* (theme). S.W.W. No. 6; Brahms *Lullaby*; Mozart, *Minuet from Don Giovanni*.

B. Part II consists of any phrase or period form with a complete cadence in the Tonic. The material of B may be a different use of the motive of A, or new material. Each part may be repeated. Parts one and two often have similar endings. The A B form may be diagramed thus:

*Part I (any form)*   *Part II (any form)*

THREE-PART

The *Three-Part* form (Ternary or Tripartite) is an A B A form as follows:

A. Part I may be any phrase or period form with a cadence as in the two-part form.

B. Part II may be any phrase or period form ending with a V or V, of the tonic key, or an authentic cadence in a new key. In the latter case, Part II is connected to Part III by a transition, usually based on the ending of B or beginning of A. The material of B may be either similar to A or new, generally the former (S.W.W. Nos. 28 and 30).

A. *Part III* may be exact or modified repetition of Part I, ending with a perfect authentic cadence in the Tonic key thus:

Part I   Part II   Part III

(See Schumann, *Op. 68, No. 3*, S.W.W. No. 35, 41, 45.)
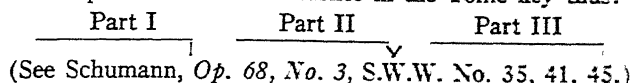
In the *abbreviated three-part*[1] form one or more of the parts is only a phrase in length thus:

Diminutive three-part form: each part a phrase (Schumann, *Op. 68*, No. 1 and 14).

Incipient three-part form: period, phrase, phrase (Beethoven, *Sonata, Op. 2, No. 2*, Rondo 1-16).

Incomplete[2] three-part form: period, 2 phrases, phrase (rare) (Beethoven, *Sonata, Op. 2, No. 3 Scherzo*).

In the *complete three-part form*, each part is a period or more in length.

Small A B A forms may be enlarged by the repetition of Part I and of Parts II and III together thus—A A B A B A, sometimes written A:||:BA:||. The form remains ternary, however, even with those repetitions, and should not be confused with the genuine five-part form given below. (Schumann *Album for the Young, Op. 68*, Nos. 1, 2, 5, 6, 10, etc.; Chopin, *Nocturne Op. 9, No. 2;* Grieg, *Papillon.*)

FIVE-PART

The *Five-Part* form is an A B A C A form. Parts I, II and III are the same as above. Part IV may be either an exact or modified *transposition* of Part II or entirely new material. Part V is an exact or modified repetition of I. (See section on Rondo for distinction between Part forms and Rondos.) S.W.W. No. 34, Schumann, *Nocturne Op. 23, No. 4*; Moszkowski, *Spanish Dance, Op. 12, No. 1.*)

CODA

The *Coda* (Italian meaning "tail") is an extension at the end of a composition after the complete cadence.[3] It is based on either old or new material. Its length is proportionate to the composition, and its form is sectional, or it may consist of a series of codettas. (S.W.W. No. 22, last 5½, and No. 24, last 44½ measures: Beethoven *Sonata, Op. 27, No. 2*, Finale, last 44 measures, *Eroica Symphony*, 1st movement, 557-691.)

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[1] English theorists classify these forms as *two-part*, reserving the term *three-part* for cases in which the *entire* first part is repeated in exact or modified form as part three, but, as R. O. Morris wisely observes—"It is too late in the day to begin describing such a form as binary"—*The Structure of Music* (Oxford University Press, 1935).

[2] The form is also said to be incomplete when Part III is the shortest of the three parts. (S. W. W. No. 20; Haydn *Sym. No. 5 (Peters)* Theme of Finale).

[3] In Tchaikovsky, *Sym. IV*, first and last movements, and *Sym. V*, last movement, the coda is not preceded by a complete cadence, due to peculiar thematic conditions.

CODETTA

The *Codetta* (Italian meaning "little tail") is a short coda added to a small composition, after the perfect authentic cadence, to emphasize the feeling of ending. It is often a two-measure phrase based on the motive of the composition, repeated and extended for emphasis and balance. (S.W.W. No. 29, last 11 measures.)

While usually occurring at the end, the codetta sometimes is used to round off an earlier section of the form in a broadly designed composition. (S.W.W. No. 39; Haydn, *Sym. No. 3 (Peters),* Menuetto 18-26.)

LARGE (COMPOUND) FORMS

Just as the phrase forms are combined into the small one, two, and three-part forms, so these forms in turn are combined into large compound forms, as follows:

THREE-PART FORM
WITH TRIO

The Three-Part Form with Trio consists of three divisions. The first division is a complete A B A form in itself; the second division, or Trio, is a contrasting but related A B or A B A Form, also complete in itself; the third division is an exact repetition of the first, A B A form. When the third division is an exact repetition of the first, it is customary to place, at the end of the Trio, the instruction *D.C. al Fine,* or *D.C. al Segno.*[1] The first abbreviation is used when the composition ends with an exact repetition of the first division; the second abbreviation when a coda is added. If the third division is a modification of the first, it must be written out completely. (Mozart, *E♭ Symphony, Menuetto;* Beethoven, *8th* and *9th symphonies,* second movement; *3rd* and *5th symphonies,* third movements.)

The Trio is usually in the tonic or subdominant key or opposite mode, and is in a contrasting style and tempo. Sometimes there is a transition from the Trio to the third division. (Beethoven, *3rd* and *5th symphonies,* and *Sonata Op. 10, No. 3,* third movements)

In this form, the first division affects the listener as A, the Trio as B and the *da Capo* as A. Each division is a complete part form in itself. Occasionally the trio and principal division are repeated a second time, making a large compound form analogous to the five-part above. This similarity is especially true when a *new* trio is inserted in place of the exact repetition of the first trio, thus:

[1] *D.C.* stands for *da capo* (It. "from beginning"), meaning to repeat from the beginning. D C. *al Fine* means to repeat from the beginning to the word Fine (end). *D.C. al Segno* means to repeat from the beginning *to* the sign (segno ·S·), then skip to the coda. Dal Segno (D.S.), when used alone, means to repeat *from* the sign.

Division I	Division II (Trio)	Division I	Division II (Trio)
A	B	A	B or C

Division I

A

(Beethoven, *4th* and *7th symphonies*, third movements: repetition of trio) (Mendelssohn, *Wedding March*; Schumann. *Symphony No. 1.* Scherzo; two different trios.)

The Three-Part form with Trio is generally adopted for minuets. scherzi and marches. (See section on Rondos for distinction between Three-Part Form with trio and the Rondo form.)

RONDO

(From the French poetic form *Rondeau*): The simplest form of thematic alternation in which the main theme returns after each digression or secondary theme. The pure rondo contains no development section. The effect, when used on a small scale. is similar to a song with a number of verses and a chorus, beginning. however. with the chorus rather than the verse.

There are two general classes of rondos: the *Simple Rondo*[1] of Couperin and Rameau, and the *Classical Rondo* as found in the works of Haydn, Mozart, Beethoven, etc. The first type (A B A C A D, etc.) is practically obsolete, its place having been taken by the A B A and A B A C A part-forms, although an isolated modern example may be found in Strauss' *Till Eulenspiegel.*

The second type, the Classical Rondo, appears in three stages. which are distinguished by the number of digressions *from*, and consequently returns *to*, the principal theme, thus:

First Rondo—A B A (one digression from and return to A) (Beethoven *Piano Sonatas, Op. 2, Nos. 1, 2,* and *3.* Slow movements of each.)

Second Rondo—A B A C A (two digressions and returns to A) (Beethoven *Piano Sonatas, Op. 14, No. 2; Op. 49, No. 2; Op. 53; Op. 79.* Last movement of each.)

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[1] Sometimes called Old Rondo or Old-Fashioned Rondeau (17th and 18th centuries).

Third Rondo—A B A C A B′ A (three digressions and returns to A)
(Beethoven *Piano Sonatas Op. 2, Nos. 2 and 3; Op. 7; Op. 13*, etc.
Last movement of each.)

The Classical Rondo form differs from the Simple Rondo and
Part forms in that at least *one* of the themes of the Classical Rondo
is a complete A B or A B A form in itself.[1] It differs from the Three-
Part form with Trio because of its structural unity, achieved through
balance of themes and use of transitions which make it an integrated
whole.

The last statement of A is often turned into a coda, or the form
of A may be condensed in its last recurrence preceding the coda.

It is possible to dissolve[2] the final phrase of any member of the
form by turning it into a transition. (Beethoven *Piano Sonata Op. 13*,
Rondo (51-58); *Op. 14, No. 1*, first movement (13-17); S.W.W.
No. 5 (8-15).)

RONDO-SONATA

A combination of the Third Rondo form and Sonata-Allegro form
in which a development section is substituted for the second subordi-
nate theme. (See Section on Sonata-Allegro form and Beethoven
Piano Sonatas Op. 27, No. 1; Op. 90, last movements. Also *Sym-
phony No. 3, Funeral March*, and *Symphony No. 7, Allegretto*, as
rare examples of second rondo with development.)

When the Rondo form is used in a sonata, the slow movement
generally is the First Rondo form, while the last movement may
utilize the Second or Third Rondo form or the Rondo-Sonata form,
as in the above reference.

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[1] The slow movement of Beethoven's *Piano Sonata, Op. 13*, is an example.
It is sometimes called a Rondo, although its structure is that of a five-part
form. The confusion probably arises from the style, which suggests the rondo
form.

[2] A phrase is said to be "dissolved" when, in place of the expected cadence,
it is deflected by modulation, generally to the dominant of the coming key. This
device usually occurs during the repetition of a theme, transitional phrase or
codetta as the first step of transitional passages in larger forms. (See Beethoven
Sonata Op. 27, No. 2, Presto.)

Read down:

CLASSICAL RONDO FORMS

	KEY	FORM	CADENCE
FIRST RONDO A B A			
A Principal Theme	Tonic	Any 2- or 3-part form	Complete
Transition (optional)		Sectional	Incomplete
B Subordinate Theme	Dominant key in major / Dominant or Relative key in minor	Any part form	Complete or Incomplete
A Transition (optional)	Tonic	Sectional	Incomplete
Principal Theme	Tonic	Same as before	Complete
Coda		Any phrase form or sectional	Complete
SECOND RONDO A B A C A			
A B A as above			
Transition (optional)		Sectional	Incomplete
C Second subordinate theme	Contrasting key, mode, and style	Any part form	Complete or Incomplete
A Transition (optional)	Tonic	Sectional	Incomplete
Principal Theme		As before	Complete
Coda (as before)			
THIRD RONDO A B A C A B' A			
A B A C (as in 2nd Rondo)			
A Principal Theme	Tonic	As before	Complete
Transition (optional)			
B' First Subordinate Theme (transposed)	Tonic	As before	Complete or Incomplete
Transition (optional)			
A Principal Theme	Tonic	As before	Complete
Coda	Tonic	Any phrase form	Complete

SONATA-ALLEGRO

Statement (two themes), Contrast (development or expansion of material) and Restatement. A Coda or closing section completes the unit. In the Sonatine form the dimensions are smaller and the development section is omitted. The word "sonata" is derived from *suonata* (Italian) meaning an instrumental "sound-piece," as contrasted with cantata, a "singing-piece" or vocal composition. A sonata usually contains three or four contrasting movements, at least one of which is in the sonata-allegro form described above. A Symphony (from two Greek words, *Syn*—together, and *Phone*—sound) is a sonata written for orchestra.

The Sonata-Allegro form is usually used for the first movement of a sonata and sometimes for the second or last movement. (Beethoven *Symphonies No. 1 and 2.*)

It will be noted that, in the largest sense, the Sonata-Allegro form is another example of the basic A B A form—the Exposition representing A, the Development B, and the Recapitulation the return of A. However, it is not called an A B A form, as this term is used only for the small part-form.

A Sonata for chamber groups is called a *Trio, Quartet, Quintet,* etc., depending upon the number of instruments involved. When written for orchestra it is called a *Symphony.* A sonata for a solo instrument and orchestra is called a *Concerto.*

The following table gives the details of the Sonata-Allegro form:

SONATA-ALLEGRO FORM

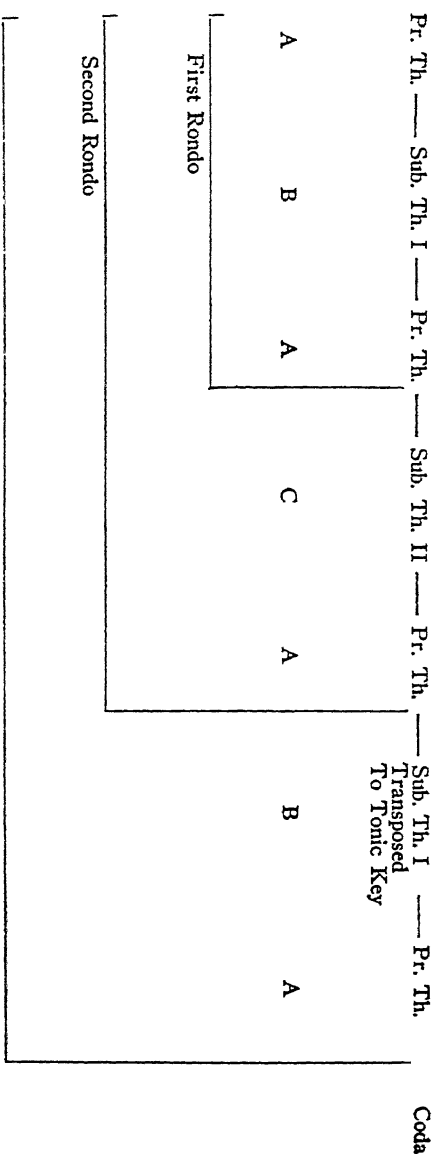|	KEY	FORM	CADENCE
A *EXPOSITION*			
Principal Theme	Tonic	Any part-form	Complete or dissolved[1]
Transition		Sectional	Incomplete
Subordinate Theme[2]	Dominant key in major Dominant or Relative major key in minor	Any part-form	Complete or Incomplete
Closing Section[3] (One or more codettas)	"	Sectional	Complete or Incomplete
B *DEVELOPMENT*			
Using any material from the Exposition or even new material	Free modulation	Sectional	Incomplete
A *RECAPITULATION*			
Principal Theme	As before		
Transition			
Subordinate Theme (transposed)	Tonic	As before	Complete or Incomplete
Closing Section (One or more codettas)	"	"	"
Coda	Tonic	Sectional	Complete

[1] See note 2, page 179.

[2] Sometimes there are two subordinate themes. See the first movement of the Mozart *F major Sonata* (K.533) and Beethoven *Sonatas Op. 2, No. 3* and *Op. 7*. The subordinate theme is sometimes in a remote key (Beethoven, *Piano Sonata Op. 53*, first movement). The subdominant key, however, is seldom, if ever, used.

[3] The Closing Section is often called a "closing theme," although this is hardly consistent with (1) the basic thematic duality of the sonata-allegro form and (2) the character of the material. This closing theme does not create or assume the importance of a genuine theme but gives the effect merely of a codetta or series of codettas. The final coda in the Recapitulation may be omitted or it may be similar to a second development section including both themes of the movement (Beethoven, *Sonata, Op. 27, No. 2 (Moonlight)*, last movement) or new material (Beethoven, *Egmont Overture*).
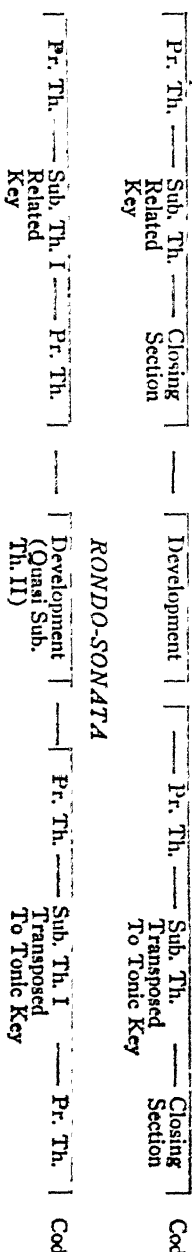
The Classical Rondo, Sonata-Allegro and Rondo-Sonata Forms may be contrasted thus:

THE CLASSICAL RONDO

Pr. Th. —— Sub. Th. I —— Pr. Th. —— Sub. Th. II —— Pr. Th. —— Sub. Th. I Transposed To Tonic Key —— Pr. Th.

A	B	A	C	A	B	A	Coda

First Rondo

Second Rondo

Third Rondo

THE SONATA-ALLEGRO

Exposition

Pr. Th. —— Sub. Th. Related Key —— Closing Section —— Development —— Pr. Th. —— Sub. Th. Transposed To Tonic Key —— Closing Section —— Co[da]

RONDO-SONATA

Pr. Th. —— Sub. Th. I Related Key —— Pr. Th. —— Development (Quasi Sub. Th. II) —— Pr. Th. —— Sub. Th. I Transposed To Tonic Key —— Pr. Th. —— Cod[a]

OVERTURE

An independent instrumental prelude (Fr. *ouverture*, opening) to an opera or oratorio, as well as an orchestral work of independent character.

Overtures may be classified thus:

I. (a) Italian: in three sections, whose tempi are Fast, Slow Fast.

   (b) French: in three sections, whose tempi are Slow, Fast. Slow. These obsolete types evolved during the 17th century in connection with the opera. The overture to Handel's *Messiah* and Mendelssohn's *Elijah* belong to the French type with the final slow section omitted.

II. Classical: in Sonata-Allegro form.
    Mozart, *Marriage of Figaro*.
    Beethoven, *Egmont*.
    Mendelssohn, *Midsummer Night's Dream*.

III. Potpourri—a collection of melodies or themes taken from the opera or operetta, or descriptive of them.
     Rossini: *William Tell*.
     Wagner: *Die Meistersinger*.

SUITE

Originally a collection of dances written in one key. The art-form developed from the popular dance music of the 14th-16th centuries and assumed definite shape during the 17th century. The number of dances used varied, but included the *Allemande, Courante, Sarabande* and *Gigue*.
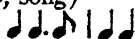
The meter, opening measures and tempi vary considerably, but the following are typical:

Allemande[1] (Fr. meaning a German dance)
             Moderato 4-4   ♪ or ♪   Rhythms
Courante[2] (Fr. *courir*, to run)   indefinite
             Allegretto 3-4 ♪ ♫ ♪

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[1] The Allemande is really not a dance form but a quiet contrapuntal movement in moderate tempo. Its origin is obscure as the Suabian dance called an Allemande is distinct from it.

[2] Not to be confused with the rapid Italian dance *Corrente* ("running"), also in 3-4 or 3-8.

Sarabande (Sp. (Moor) from Persian, *serbend,* song)
Andante 3-4 ♩♩.♪ | ♩♩ or 3-2.
Gigue or Jig (Fr. *ham,* medieval viol so shaped)
Presto 6-8 ♪ | ♫♫ ♫♫ or 12-8.
Other dances usually included were:
Bourrée (Fr. faggot of twigs or brushwood)
Allegro 4-4 ♩|♩ ♫ ♩ ♫ or 2-2.
Gavotte (Fr. dance of the Gavots)
Allegro 4-4 ♩♩ | ♩♫♩♩ or 2-2.
Minuet (Fr. from Latin, *minutus,* small, i.e., short steps)
Moderato 3-4.

MODERN SUITE

In contrast to the dance suite is the modern concert suite made up of a series of compositions based on a central literary or pictorial idea. See *Peer Gynt Suite* (Grieg) or *Adventures In A Perambulator* (Carpenter).

THE CANTRAPUNTAL FORMS

PASSACAGLIA[1]

(Sp. *paser,* to walk, and *calle,* a street.) Eight-measure *melodic* theme in minor (triple meter) announced alone *in the bass* and repeated throughout the composition. Probably originated as a Spanish Dance (Bach—*Passacaglia*).

CHACONNE[1]

(Sp., possibly from the Basque *chocuna,* pretty.) Eight-measure *harmonic* theme in minor (triple meter) used as a basis of variations. Also probably originated as a Spanish or Italian dance. (Bach—*Chaconne,* and Brahms, *Finale, 4th symphony.*)

CANON

(Gr. *Kanē,* a reed; Latin, *Canon,* a measuring line, i.e., strict rule or law.) Exact melodic imitation at any interval in two or more voices throughout the composition. A Round is a vocal canon whose melody is imitated only in the unison or octave after the first phrase has been sung.

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[1] These terms are sometimes used interchangeably, although there seems little reason for doing so as the distinctions between them are quite clear. The chaconne is in reality harmonic rather than contrapuntal in texture.

FUGUE

(Latin, *fuga*, flight.) Composition for two or more voices, based
on a melodic theme (subject) announced alone and imitated a fifth
higher (the answer). When the answer is *exact* the fugue is said to
be *real*; (W.T.C. I, No. 1)[1] when the answer is *modified* for harmonic
reasons the fugue is *tonal*; (W.T.C. I, No. 18). The Counterpoint
accompanying the answer is called the *counter-subject*. When the
same counter-subject always appears with the subject, the fugue is
double;[2] (W.T.C. I, No. 12). The first statement of the Subject
and Answer in all voices is called the *Exposition* which usually closes
with a perfect authentic cadence. An *Episode* is a transition passage
which does not contain either the subject or answer but may be
based upon fragments of either or new material. When the subject
or answer enters in other voices before it is completely stated in
the first voice the passage is called a *Stretto* (It. *stringere*, to draw
together).

After the Exposition, the form of a fugue is usually free, consist-
ing of sections made up of episodic and thematic material in related
keys. The appearance of the thematic material (subject and answer)
in a new order between the episodes is often called the *middle entry*.
The stretto usually occurs near the end. The final cadence is often
preceded by or built upon a *pedal-point*, a stationary tone (usually
the tonic or dominant) most often held in the bass, independent of
the accompanying voices.

FUGHETTA

A small fugue, generally containing only one or two sections.

INVENTION

A form similar to the fugue but somewhat freer. The subject is
usually imitated in the octave rather than in the fifth. The Invention
has no set form, but while the material is primarily the same through-

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[1] *Well-Tempered Clavier*, Vol. I, Fugue 1 (Bach).

[2] Sometimes the two subjects are announced and developed simultaneously
(Mozart *Requiem, No. 1, Kyrie*) or are announced and developed separately
before being combined. (W. T. C. II, No. 4 and 18.) Three subjects treated
similarly form a triple fugue (W. T. C. I, No. 4). The finale of Mozart's
Jupiter (*C major*) *Symphony* is a brilliant and unique example of a quintuple
fugue. See last 40 measures especially.

out, the arrangement of it often suggests the binary, ternary or fugal forms. The key scheme in general is similar to the fugue. Bach wrote fifteen two-voice and fifteen three-voice Inventions as preliminary studies for his students.[1]

In conclusion it should be recalled that by form in music is meant the organization of material within perceivable dimensions existing in time rather than space. However, since music is dynamic and "flowing" while the word "form" often connotes something static and stationary, the term is used only as a convenient analogy to make possible some classification of the designs found in musical literature. It is neither possible nor desirable to reduce all these designs to formulas. Busoni observed that many of the most original creations of music occur between the boundaries of the main divisions of classic forms of composition. (Brahms, *Sym. I*, Introduction to 4th movement.) Goetschius, in speaking of problems in analysis (*Lessons in Music Form*) (Oliver Ditson, 1904) reminds the student that "with reference to all uncertain cases, it must be remembered that the more doubtful the distinction is, the less important is its decision. These designs naturally merge one in another, and at times it is folly to impose a definite analysis upon them." And later he points out "that it is not only permissible, but wise and commendable, to pass by all confusing cases; without being careless or downright superficial, to observe a certain degree of prudent indifference at confusing points, trusting to that superior intelligence that he will surely gain through wider experience."

In this connection it must be remembered also that the more inclusive and definite the generalization regarding various forms in music the more exceptions will inevitably be found. Such sweeping generalizations are useful only as norms for determining types.

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[1] Schweitzer: *J. S. Bach*, Vol. I, page 330 (A. and C. Black, Ltd., 1923): "The title 'Invention' for a clavier piece seems not to have been devised by Bach himself, as was formerly thought, but to have been derived from some unknown composer whose works he copied out at that time for his sons. He might just as well have called all pieces simply 'preludes'; but he thought this title too general and not sufficiently characteristic for the strict contrapuntal working out that he had in view."

II — GLOSSARY

(Terms not defined in text)

A cappella: Choral music without accompaniment.

Atonality: Negation of tonality; without fixed key center.

Augmentation: Extension of note values.

Ballet: Music for pantomimic dancing. Also choral composition used both for singing and dancing. (sixteenth century)

Cadence: The end of a musical phrase determined by melodic, harmonic and rhythmic factors.

Cadenza: A solo passage for technical display. It occurs in both vocal and instrumental music, notably in the aria and the concerto.

Canon: Exact imitation of a melody by another voice or part at any pitch or time interval.

Canzone: Instrumental composition of Renaissance period. There were also used vocal canzones resembling the madrigal.

Chanson: Fr. song, used for choral works in the Renaissance period and later for the solo song.

Coloratura: A term used in vocal music for style of melody characterized by the extensive use of trills and rapid runs for decorative purposes.

Continuo: A numerical "shorthand" used during the Baroque period to indicate the harmonic basis of the improvised accompaniment. Also called basso continuo, the rough bass or figured bass.

Contrapuntal: Relating to counterpoint.

Counterpoint: The combination of two or more independent melodies.

Diminution: Contraction of note values.

Form: Design in music.

Fugato: A short passage in fugal style.

Homophonic: Music which is primarily harmonic (chordal) rather than contrapuntal (melodic) in texture. It also refers to forms commonly found in such music, usually binary or ternary.

Inversion: A term used in several senses. Melodically it means reversing the direction of each interval, the size remaining the same.

Key: The group of seven tones associated with a central key-tone. Arranged consecutively they form a scale whose degrees are named in ascending order: tonic, supertonic, mediant, subdominant dominant, submediant, leading tone.

Melos: Greek word for song used by Wagner to designate the long free melodic lines in his later works which did not correspond to traditional phrases and sections of song and dance forms.

Modulation: The arrival in and establishment of a new key center during a composition.

Polytonality: Simultaneous tonalities.

Retransition: A connective passage leading back to the repetition of an important part or theme.

Ricercare: An instrumental composition in fugal style belonging to the Renaissance period.

Ripieno: A part added in instrumental music of the baroque period to double the principal part or to complete the harmony. Hence the opposite of solo, concertante or obbligato. Similar to the modern term "tutti."

Ritornello: An interlude in a vocal work of the baroque period.

Symphony: A sonata for orchestra.

Toccata: An early type of keyboard piece in free form resembling a fantasia.

Tonality: The sense of relationship between single tones and chords within a key and also between a number of keys in a composition. Both demand a return to the original point of departure—the tonic chord and key.

Transpose: To duplicate a passage or an entire composition in another key. (cf. modulation)

Stretto: The overlapping of the subject and answer in a fugue due to the entrance of a new voice or voices before the first voice has completed its statement.

Viola da gamba: Prototype of the violoncello.

III — MUSIC TO PLAY

A. SIMPLIFIED CLASSICS

Best Loved Themes from the Great Masters: Theodore Presser.

Famous Classics, Books I and II, Corelli to Mendelssohn Compiled by John Thompson: Schroeder and Gunther.

Famous Classics in Miniature, compiled by Edward Stanton: Evans Music Company, Boston.

Introduction to the Classics, compiled by John Thompson: Schroeder and Gunther.

Light and Romantic Opera in Tale and Tune, arranged by Dorothy Gaynor Blake: Willis Music Company.

Little Classics for Ten Fingers, arranged by Leopold Ravenger: Rubank, Inc., Chicago.

Miniature Classics, compiled by John Thompson: Schroeder and Gunther.

Modern Melodies for Piano, arranged by David Hirschberg: Schroeder and Gunther.

Musical Visits with the Masters: Theodore Presser.

Tales and Tunes from Grand Opera, arranged by Dorothy Gaynor Blake.

Themes from the Symphonies, arranged by John Thompson: Schroeder and Gunther.

Twenty Great Melodies, arranged by David Hirschberg: Schroeder and Gunther.

Immortal Strains, arranged by Oliver Daniel: G. Schirmer.

Masters and Their Melodies, arranged by Carl Richter: Schroeder and Gunther

Simple Duets from the Classics, arranged by Carl Richter: Schroeder and Gunther.

Themes from the Great Piano Concertos, arranged by Levine: Theodore Presser Company.

Themes from the Great Symphonies, arranged by Levine: Theodore Presser Company.

The Heart of the Symphony, edited by Guenther: Mercury Music Corporation.

The Heart of the Piano Concerto, edited by Guenther: Mercury Music Corporation.

The Heart of the Opera, edited by Stanley: Mercury Music Corporation.

The Heart of Rhythm, edited by Guenther: Mercury Music Corpora-
tion.

The Heart of Scandinavian Music, edited by Guenther: Mercury Music
Corporation.

The Heart of Russian Music, edited by Stanley: Mercury Music Cor-
poration.

Meet Modern Music, edited by Stanley: Mercury Music Corporation.

B. ANALYZED EDITIONS

The Symphonies of L. Van Beethoven, for piano, two hands, two vol-
umes. Edited and analyzed by Howard Ansley Murphy. (Kalmus,
New York.)

Bach, The Well Tempered Clavichord, two volumes. Analytic Edition
by Percy Goetschius. (Oliver Ditson Company.)

Mendelssohn, Songs Without Words. Edited and analyzed by Percy
Goetschius. (Oliver Ditson Company.)

Analytic Symphony Series, for piano, two hands. Edited by Percy
Goetschius. (Oliver Ditson Company.)

Music Lovers' Symphony Series, for piano, two hands. Edited by
Daniel Gregory Mason. (G. Schirmer, New York.)

The International Music Edition, orchestra scores. Full score with piano
reduction below. Critical notes by Hugo Leichtentritt. (Books and
Music, Inc., New York.)

Symphonic Skeleton Scores. Edited and annotated by Violet Katzner.
Melodic line only analyzed in detail. (Theodore Presser Company,
Philadelphia.)

IV — BOOKS TO READ

A. Of General Interest to the Layman

Abbott: Approach to Music (Farrar, New York, 1940).

Abbott: The Listener's Book on Harmony (Theodore Presser, 1941).

Copland: What to Listen for in Music (Whittlesey House, 1939).

Darnton: You and Music (Penguin Books, Ltd., 1940).

Davies: The Pursuit of Music (Thomas Nelson and Sons, Ltd., New York).

Engel: Alla Breve (G. Schirmer, 1921).

Erskine: A Musical Companion (Alfred Knopf, New York, 1935).

Erskine: What Is Music? (J. Lippincott, Philadelphia, 1944).

Faulkner: What We Hear in Music (RCA, 1944).

Feldman: The Listener's Guide to Music Appreciation (The World Publishing Company, 1943).

Finney: Hearing Music (Harcourt, Brace and Company, New York, 1941).

Goetschius: The Structure of Music (Theodore Presser, 1934).

Harrison: Music for the Multitude (Macmillan, 1940).

Kinscella: Music and Romance (RCA, 1941).

McKinney and Anderson: Discovering Music (American Book Company, Second edition, 1943).

McKinney and Anderson: The Challenge of Listening (Rutgers University Press, 1943).

Moore: Listening to Music (Norton, New York, 1937).

Samaroff-Stokowski: The Layman's Music Book (Norton, New York, 1935).

Siegmeister: The Music Lover's Handbook (Morrow, 1943).

Spaeth: The Art of Enjoying Music (Whittlesey House, McGraw-Hill Book Co., 1933).

Spaeth: Music for Everybody (Leisure League of America, 1934).

Taylor: The Well Tempered Listener (Simon and Schuster, 1940).

B. Descriptive Analysis

Allen: Our Marching Civilization (Stanford University Press, 1943).

Beethoven Sonatas. See page 134, footnote 3.

Burrows and Redmond: Symphony Themes (Simon and Schuster, New York, 1942).

Downes: Symphonic Masterpieces (The Dial Press, New York, 1935).

Downes: Symphonic Broadcasts (The Dial Press, New York, 1931).

Goetschius: Masters of the Symphony (Oliver Ditson, 1929).

Hadow: The Sonata Form (Novello and Co., London).

Horst: Pre-Classic Dance Forms (The Dance Observer, New York, 1940).

Kelley: Chopin the Composer (G. Schirmer, New York, 1913).

Mason: The Chamber Music of Brahms (Macmillan, New York, 1933).

Moore: From Madrigal to Modern Music (Norton, New York, 1942).

Newman: Stories of the Great Operas (Garden City Publishing Company, 1928). (with thematic illustrations)

Northcote: The Ballad in Music (Oxford University Press, 1942).

O'Connell: The Victor Book of the Opera (RCA, 1944).

O'Connell: The Victor Book of the Symphony (RCA, 1941).

Richardson: The Medieval Modes (The H. W. Gray Co., New York, 1933).

Somervell, Sir Arthur: The Musical Pilgrim Series (Oxford University Press).

Spaeth: Great Program Music (Garden City Publishing Company, New York, 1940).

Spaeth: A Guide to Great Orchestral Music (The Modern Library, New York, 1943).

Tovey: Essays in Musical Analysis, six volumes (Oxford University Press, 1935-1939).

Veinus: The Concerto (Doubleday, Doran and Co., Inc., New York, 1944).

C. Texts

Goetschius: Lessons in Musical Form (Oliver Ditson, New York, 1904). A concise treatment of the simple and compound part-forms, the rondo and the sonata-allegro forms.

Goetschius: The Homophonic Forms of Musical Composition (Schirmer, 1915). A comprehensive treatment of the simple and compound part-forms.

Goetschius: The Larger Forms of Musical Composition (G. Schirmer, 1915). The definitive work on the variation, rondo and sonata-allegro forms.

Goetschius: Applied Counterpoint (G. Schirmer. 1902). The standard American work on the invention forms, chorale figuration, the canon and the fugue.

Morris: The Structure of Music (Oxford University Press, 1935). A delightful discussion of both harmonic and contrapuntal forms.

D. For Reference

Baker: Dictionary of Musical Terms (G. Schirmer, 1895. Twentieth edition).

Gehrkens: Music Notation and Terminology, Revised Edition (Laidlaw Bros., 1930).

Leichtentritt: Everybody's Little History of Music (Associated Music Publishers, New York, 1938). An authoritative sixty-page booklet covering all periods.

Pauer: Musical Forms (Oliver Ditson, 1878). A compendium of vocal and instrumental forms, both ancient and modern.

E. For Children

Barbour-Freeman: How to Teach Children to Know Music (Smith and Durrell, New York, 1942).

Samaroff-Stokowski: The Layman's Music Book (Norton, 1935).

West: Sign Posts to Music (Carl Fischer, Inc., New York, 1942).

F. For Beginning Technical Study

Boyd and Earhart: Elements of Musical Theory (G. Schirmer, 1938).

Jones and Bailey: Exploring Music (Birchard, Boston, 1941).

Wedge: The Gist of Music (G. Schirmer, 1936). Companion text for the Layman's Music Book (Samaroff-Stokowski).

G. Record Lists

1. Periodicals with Current Record Lists.

The American Record Guide, Edited by Peter Hugh Reed. Devoted entirely to recorded music.

Listen, the Guide to Good Music (The Resonance Publishers Corp.).

The Musical Quarterly (G. Schirmer).

Modern Music (The League of Composers).

2. Books on Records.

Bogar: Brahms on Records (The Four Corners, 1942).

Bogar: Wagner on Records (The Four Corners, 1942).

Hall: The Record Book (Smith and Darrell, New York, 1940). A music lover's guide to the world of the phonograph.

Higgin: Music on Records (Knopf, New York, 1941). A new guide to the music, the performances, the recordings.

Kolodin: A Guide to Recorded Music (Doubleday, Doran, New York, 1941).

Kolodin: Mozart on Records (The Four Corners, 1942).

Marek: Bach on Records (The Four Corners, 1942).

Marek: Beethoven on Records (The Four Corners, 1942).

The Gramophone Shop Encyclopedia of Recorded Music (Simon and Schuster, New York, 1942).

V — MINIMUM LIST OF RCA VICTOR RECORDS

The following RCA Victor Records are recommended by the author as a minimum list for the successful use of FORM IN MUSIC. They appear in the order in which they are discussed in the text. Complete RCA Victor Record references are to be found at the conclusion of each chapter.

Record Number

Mozart: Minuet (Don Giovanni)	20440
Schumann: Traumerei (Scenes from Childhood) Op 16, No. 7	1173
Rubinstein: Melody in F, Op. 3	1178
Mendelssohn: Spinning Song (Songs Without Words No. 34) Op. 67, No. 4	1326
Sibelius: Valse Triste (Kuolema, Op. 44)	6579
Boccherini: Minuet in A Major	20636
Sousa: Stars and Stripes Forever	11-8451
Mozart: Rondo in A Minor (K.511)	15421
Mendelssohn: Midsummer Night's Dream Overture, Op. 21	11919 & 11920
Bach: Passacaglia	14580 & 14581 in M-401
Bach: Chaconne	M-243
Mozart: Andante con Variazone (Piano Sonata in A Major, No. 11) (K.331)	11593
Beethoven: Symphony No. 3, in E flat Major, Op. 55 (Eroica)	M-263 or M-765
Franck: Variations Symphoniques	8357 & 8358
Bach: Fugue in G Minor (The Great)	1728
Corelli: Concerto Grosso in G Minor, No. 8	M-600
Bach: Jesu, Joy of Man's Desiring (Cantata No. 147)	18292
Mozart: Ave Verum Corpus (K.618)	18300 in M-844
Morley: Now is the Month of Maying	4316
Haydn: Symphony No. 101, in D Major (B & H No. 104) (The Clock)	M-57
Schubert: Symphony No. 8, in B Minor (Unfinished)	M-319
Sibelius: Symphony No. 2, in D Major, Op. 43	M-272
Wagner: Die Meistersinger Overture	M-731
Rossini: William Tell Overture	M-605
Wagner: Tristan and Isolde—Prelude	M-508
Strauss: Till Eulenspiegel's Merry Pranks, Op. 28	11724 & 11725
Gershwin: Rhapsody in Blue	Victor Showpiece No. 3

Chopin: Fantasia in F Minor, Op. 49   8250 & 8251
Bach: Orchestra Suite No. 3, in D Major   M-339
Mozart: Serenade in G Major—Eine klein Nachtmusik
   (K.525)   M-428
Tchaikovsky: Nutcracker Suite, Op. 17a   M-265
Rimsky-Korsakov: Scheherazade, Op. 35   M-920
Debussy: The Children's Corner   M-280 or M-639
Bach: Sonata No. 3, in E Major   M-887
Beethoven: Concerto for Violin in D Major, Op. 61
                 Album M-325 or M-705
Liszt: Sonata for Piano in B Minor   M-380
Bizet: Je dis que rien ne m'epouvante (Micaela's Air)
   (Carmen)   14742
Verdi: Quartette (Rigoletto)   10012
Wagner: Liebestod (Tristan and Isolde)   M-644
Handel: The Amen Chorus (The Messiah)   9125
Mozart: Recordare (Requiem Mass) (K.626)   15875 in M-649
Mendelssohn: If with all Your Hearts (Elijah)   12609
Monteverdi: Lasciatemi Morire (Ariadne)   In Album M-766
Bach: It is Fulfilled (St. John Passion)   In Album M-850
Schubert: The Erl King   15825
Schumann: The Two Grenadiers   15825